A NEW APPROACH TO VIOLIN TEACHING

by

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Bachelor of Science ~~with a Major~~ in Education ~~Music~~ from Kansas State Teachers College, Pittsburg, Kansas, May 23, 1929.

Submitted to the Department of Public School Music and the Faculty of the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Music Education.

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ACKNOWLEDGMENT

Grateful acknowledgment is due to Professor W. Otto Miessner whose sympathetic interest, untiring guidance, and criticism of the manuscript have made this study possible.

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PART I.

The purpose of this dissertation is not to belittle any of the fine methods and courses that have been and still are being used to develop violinists. Many of the methods are excellent for the purpose they are used to accomplish, that is, to develop and train the virtuoso. There is no doubt that such methods as the Auer, Sevcik, Fischel, Hohmann and many others used by competent teachers, have produced great virtuosi. However, since only a very few students have the talent necessary to rise to virtuoso rank, nor the fortitude to survive these necessarily heroic treatments, this dissertation purposes a new method of approach designed to attract and to hold the interest of that large group who may become happy amateurs in the practice of violin playing.

The weakness in the traditional approach is that the innate interest of the child or pupil is given no consideration what-so-ever. He is forced to go through years of meaningless exercises and technique drill, not because he desires to do so but because his teacher deems it necessary. All pupils are made to study the same material that other virtuosi

have studied. James L. Mursell, Associate Professor of Education, Teachers College, Columbia University, substantiates the above statement in his book,"Principles of Musical Education,"when he says:[1.]

> "Many teachers bitterly resent having to give pupils pieces of the sugarplum variety, when their consciences call for large doses of Bach and the Gradus ad Parnassum. No mistake can be greater than choosing compositions which do not interest the pupil in the least, merely because in theory they should, and assigning appalling burdens of scales and exercises to be dinned in the ears of his unfortunate family, for no better reason than that the teacher himself was put through them and is so satisfied with his own musicianship that he thinks no footsteps can possibly be so worth while traveling as his own."

When a pupil is taught to play by the old synthetic, atomic method with its meaningless exercises, he loses interest and is then forced to unwilling practice. This is a very important factor to be considered. Studying the violin should be a pleasure and the pupil should receive enjoyment and satisfaction from his efforts. In other words, it should be fun or play for him from the very beginning. W. R. Smith, in his book, "Principles of Educational Sociology", makes these pertinent statements with relation to play and education which emphasizes this

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1. Mursell, James L., Principles of Musical Education, p.205.

factor in violin teaching:[2]

> "Next to the family groups and home life, the play group and play life exert the most vital influence upon the unfolding personality of the child. So profound is the influence of play upon life, practicularly in every phase of education, that a clear-cut understanding of its nature and purposes is basic to either a sound philosophy of education or wise practice in its administration."

> "Many of the underlying principles of social progress, such as the division of labor, the invention of mechanical devices, the applications of science and art and ethics to industry, function mainly in transforming toil into work and lifting work to the artistic level where it may partake of the nature of play."

> "The most fundamental and practical distinction between play and work is found in the ends pursued, whether the activity engaged in is for its own sake--intrinsic rewards, or whether it is pursued for ulterior purposes--extrinsic rewards."

George E. Johnson also stresses the importance of the play or pleasure attitude in the following passage:[3]

> "It is doubtful if a great man ever accomplished his life-work without having reached a play interest in it."

Hamilton W. Mabie makes a similar statement in his"Essays of Nature and Culture:"[4]

> "When toil becomes free, it is transformed into work; and when work becomes spontaneous and instinctive it is transformed into play. The toiler is a slave, the worker a freeman, and the man who plays, an artist. When work rises into creativeness, takes on new forms,

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2. Smith, W. R., Principles of Educational Sociology, p. 151, p. 158, -.174.
3. Johnson, Geo. E., from W. R. Smith's-"Principles of Educational Sociology,"p. 157.
4. Mabie, Hamilton W., Essays on Nature and Culture, p. 278.

> breathes the vital spirit, becomes distinctive and individual, it is transformed into art."

It is very evident, then, that ~~when~~ the child loses interest in his lessons, when practice becomes work, yes, drudgery, because there is no pleasure or enjoyment in it for him. He wants to play something - a tune or melody - but he has to practice exercises that are excruciatingly dull, dry and boresome. We are not concerned in our democratic schools of America with the development of violin virtuosi, but rather with the stimulation of the greatest possible number to play and enjoy music through their own efforts while they are learning.

The old type of method discourages most of the children desiring to play the violin, for few have the tenacity to bear up under the pressure of such a course of study outlined for them. This may be expressed as a heroic treatment of teaching the violin, for surely one who studies and becomes a virtuoso, or even if he does not become a virtuoso but manages to continue such studies, certainly becomes a "hero" and should be rewarded. W. Otto Miessner, Professor of Public School Music, Kansas University, expresses this thought when he says:[5]

> "All children love music. They love to hear it, to sing, to dance, to play. But too often in the past, children have grown to hate music because they were compelled to drill and exercise on the mastery of its elements before they had come to enjoy musical experience or to understand the need for practice."

5. Miessner, W. Otto, The Melody Way Course, Teachers Manual, p. 31.

There are many methods which have attempted to copy or imitate, hence the market has become over-loaded with cheap imitations of Standard Courses. We are beginning to see the need for taking advantage of the natural interest and desire of the child to do things. Heretofore the child's interests were not given any consideration and goals were set up for him by the teacher, not with the child's interest in view but that of the teacher's.

Let us analyze these imitations of traditional Standard Courses and we will see why so many pupils who have the desire to play the violin fall by the wayside.

All of these methods start with notes and symbols. There are numerous pages of whole notes and whole rests requiring the pupil to count 1-2-3-4, while bowing on open strings with never a melody or an accompaniment to attract his interest. This type of work the pupil must endure for several weeks. No consideration is given to the desire of the child to play tunes or melodies, despite the fact that this is what he really wants to do. Best of all he would like to play something he knows. James T. Quarles in his article, "Some Fugitive Observations"[6] makes a statement bearing upon this factor of teaching:

> "Teachers must be careful in teaching technicalities not to take the "muse" out of Music."

Playing the violin is an entirely new experience to the

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6. Quarles, James T., Some Fugitive Observations, M.T.N.A. Yearbook, 1935, p. 166.

pupil and raises many difficult problems. The old methods do not take the pupil into consideration when attempting to solve them. The objective is correct arm and hand positions, fingering, bowing, reading, counting, - everything to be done simultaneously, with nothing but mechanical exercises to execute instead of interesting material. This is the teacher's goal. Little consideration is given the pupil and his goal, which is to play a tune or melody. He cares not whether he plays with the bow or picks his violin like a mandolin, just so he may play a tune. W. Otto Miessner makes some very pertinent statements about the necessity of taking advantage of the child's interest.[7] He says:

> "It should be regarded as a principle that children will practice and work at what ever interests them. For this reason the wise teacher will, in the early years, avoid the use of abstract studies, exercises and etudes. The same technical result can be gained by isolating concrete phrases from their context, and practicing upon these until the playing is perfected. Children can understand the need for this kind of study and practice and will work cheerfully with a definite goal before them-- the desire to play the piece perfectly."

When holding the violin, new muscles are brought into play in the arms, neck, and back. Let us consider the left arm and hand. The left arm is lifted and extended to the level of the shoulder supporting the violin. This position is unnatural and brings into play muscles that have not been used or developed. In the developing of these muscles

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7. Miessner, W. Otto, The Melody Way Course, Teachers Manual, p. 52.

there is much pain and discomfort to be experienced by the pupil until he becomes used to the unnatural positions. At this time, consideration should be given to the holding of the violin with the raised left shoulder and the chin. This is not only awkward but becomes very uncomfortable to the pupil. He is able to hold the instrument in position for only a few minutes at a time. This is difficult for a beginner who aspires to play the violin, yet mental pain is added by giving him formal drills. If he were permitted to play a tune or melody that would interest him he would gladly undergo such pain and discomfort in order to satisfy his desire and ambition.

Why do football players play the game? They certainly have to endure much abuse and pain. They are enthusiastic, interested and like football because it is a game with a goal. Surely our music profession will wake up to the fact that when a child wants to play a violin or any instrument or even sing, he is interested in melodies. There is an abundance of good literature in music to supply the technical requirements while the pupil's wants are being fulfilled. No better literature could be desired than folk-tunes, which, after all, form much of the background or our fine literature. W. Otto Miessner gives the following reasons why folk-tunes are desirable material to use when he says:[8.]

8. Miessner, W. Otto, The Melody Way Course, Teachers Manual, p. 40.

> "In all civilized countries folk melodies have been loved for hundreds of years, passed on from parents to children. These folk songs are the musical heritage of the race. They belong, by right, to every child. They should be made the foundation of his musical education. Not only will he enjoy them in his youth but he will cherish them in his old age. He will re-discover them in fascinating disguise in the symphonic and orchestral works of the great Masters."

In the traditional approach, the beginner is made to learn unfamiliar exercises which are meaningless and have no melody or accompaniment. He proceeds from open strings to the use of the first finger - then after many exercises employing the open string and first finger for weeks he is permitted to use the second finger, and so on. Many times the fourth finger is not employed until the other three fingers have been developed to a considerable degree. This leaves the fourth finger, the one that needs developing the most, the last to be brought into play. Hence, a handicap is placed on the left hand from the very beginning. This type of procedure progresses note-wise, developing the pupil to think in terms of note-after-note, the old synthetic method. Archibald T. Davison in his book, "Music Education in America" certainly emphasizes this factor when he states,[9]

> "The method of placing technique before experience, demonstrates in unintelligent insistence on piano and violin practice unsupported by adequate experience of music, has definitely turned many away from the enjoyment of music through their own efforts. Nor is this all, for in the departments of both applied and school

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9. Davison, Archibald T., Music Education in America, p. 50.

> music we attempt to achieve our aim through the use of exercises, mechanical and artifical, dry and deadening to an interest in music. These exercises are not music, but sublimated musical technique designed to practice children in certain rhythmic and melodic formulae; and yet, there is no principle of musical technique which cannot be found in good music, and which cannot be much more effectively taught through that music than through some stilted and uninspired exercise. The more enlightened makers of school music books are recognizing that fact, and it is to be hoped that the very general adoption of the "song-method," is not far off. But the mere substitution of songs for exercises will not suffice unless, first, the songs are learned as songs and not for note-reading purposes, as at present is too often the case; unless the music is unqualifiedly good."

The child has had many experiences in song by the time he reaches the age appropriate to the study of the violin. All these experiences are thrown to the wind, so to speak, and he is introduced to a strange land that is made mysterious and vague. The child has no opportunity to express himself musically, for the method of approach used is strange, new and unfamiliar. He has meaningless exercises to practice. Does he have the opportunity to express himself in a little melody or tune? Yes, if he has the nerve and tenacity to stay with it long enough and usually by then his interest is gone and he is discouraged. One of the reasons violin and stringed instruments are losing their popularity with the young students may be found in the following episode:

John has a new violin and is bubbling over with enthusiasm to learn to play. Jack, his neighbor friend, has a

new cornet and, he too, is anxious to learn to play. John takes his first lesson and what satisfaction does he receive? He holds his violin in position and scrapes his bow over open, squeaky strings - no tune, no melody - nothing except up bow and down bow - A-E-A-D-G, etc. Let us compare this result to Jack's experience. At his first lesson he learns to play four or five notes, a pattern such as C-D-E-F-G. Then he has the background for a tune and is given a simple folk-song to play. Is he thrilled? He cannot wait to get home and play the tune for mother and dad. He wanted to learn to play and, after the very first lesson, he is really able to play a tune. He is not only thrilled but this experience stimulates his interest and enables him to express himself emotionally. Mursell and Glenn express the importance of teaching in this manner when they say:[10]

> "The desire to create musical beauty is really the only effective motive in instrumental instruction."
>
> "We must use interesting, worthwhile music from the very first. The child learns to play an instrument only by trying to play music that he loves. He learns through internal will, not external repetition."

When does John have the opportunity to play a tune? Maybe, in a few months. What would be your reaction in a similar situation?

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10. Mursell-Glenn, The Psychology of School Music Teaching, p. 304.

After one has experienced the formal drill and technical training he often misses the conception of the instrument as a means of music making, musical pleasure, and self-expression. Mursell and Glenn in their chapter on "Technique" state;[11.]

> "The way to deal with technique in music education is not by the application of hard mechanical drill, but by the use of intelligence and purpose. This is the key to the whole problem of technique in music education."
>
> "A technique is not built by working at formal drill exercises, but by creating musical effects better and better. An exercise should never be used except in direct connection with a felt difficulty in producing a musical result desired by the pupil. An exercise should never be used for its own sake to give "a knowledge of double thirds" for instance, but always to give the pupil the right feel of motor control in a movement cycle actually demanded by some phrase in a composition he is studying. Encourage pupils to invent their own exercises - it tends toward the application of intelligence to technique and a real analysis of the problem evolved."

What happens then if one receives no pleasure from his effort? Naturally he becomes discouraged. This usually is the end of a sad, sad story of a student who starts out alive with interest and enthusiasm and after struggling along for some time becomes discouraged and quits.

In the last thirty years there has been developed a modern psychological movement which has consisted of a study of child nature and of the laws underlying learning processes. This movement has shifted the interest

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11. Mursell-Glenn, The Psychology of School Music Teaching, p. 239, p. 250.

from the subject matter to the learner. There has been much research and study on motor coordinations of children of certain ages. Educational psychology of today deals with the nature and behavior of children. Many theories have evolved that may, in the future, be modified but at present are a great aid in understanding the child. The main theory that has aided education is that children learn any subject more easily when their interest and pleasure are aroused.

In music we have had fixed standards, goals, which were not the goals of the children but ours, the teachers'. It has been found that a child learns through experience, by doing, hence we must present material at his level of understanding or insight, taking into consideration his background. Above all, we should take advantage of his interests, enthusiasms, his wants, and his desires. Then if he wants to play the violin, let us give him a melody, let him sing, clap and play it, first by picking the strings, then later by playing with the bow, making sure that he receives some pleasure while he is learning to use his bow.

When the pupil's interest is not used to advantage and, instead, formal drill is employed, his interest must be created and artifical motivation applied. But, when music is taught within the pupil's understanding and insight, with his goals in reach, it becomes its own source of motivation.

Let us consider how a business or professional man learns to play golf. Does he practice holding the different clubs for weeks - not on the course but in the house or office? Then does he place the ball before him and pretend he is hitting it? No - he is given some preliminary instructions and his first day he experiences the thrill of smashing the ball. That is what he wants, the experience, the feel of satisfaction of driving the ball toward a predetermined goal. True, he does not do it perfectly the first time, but again, how does he improve his game? He improves his game as he enjoys it, playing the game, through actual experience, by doing. Then let us say we should use this method in our music teaching, that is, to shift the goal from the technique alone to the child's interest which is the melody of a familiar tune alive with rhythm. Again, Mursell and Glenn[12] express these same truths when they say:

> "Our aim in instrumental music must be to teach the instrument through music and for the sake of music, and to use the instrument to refine, define, and make more ardent, the music-making impulse.
>
> The great bugbear of much instrumental instruction is the approach through mechanics rather than through music.
>
> The true solution of the problem of mechanics is to make it incidental to the creation of musical effects. This means we do not lay out a sequence of formal exercises as a separate unit in our work. Rather we encourage the pupil to try to produce musical

12. Mursell-Glenn, The Psychology of School Music Teaching, p.302, p.303.

> effects, and, when he finds that he cannot do what he would like to do, we give him just the specific help he needs, then and there.
>
> One does not acquire mastery of an instrument, or anything else, by a nicely graded sequence of habit building. One acquires mastery through meaningful, potent, authentic experiences."

Let us compare music reading and language reading. The old method was to teach the children the alphabet, then to combine the letters into nonsense syllables. Next, they were taught words of one syllable followed by combining short sentences. This was the old synthetic, atomic method which required the mastery of elements or parts and their symbols. To be sure, the material was uninteresting, the children read slowly and laboriously doing well to complete one reader a year.

Today, reading is taught in entirely the reverse manner. The teacher tells the children interesting stories, mostly selected from folk lore. The children discuss, and tell the story and dramatize it whenever possible. Their interest is aroused by this vital way of presenting the material and they are anxious to learn to read. They observe the pictures, learn to recognize and read sentences and later study the words that compose the sentences. When they have a vocabulary of words, syllables, and letter sounds, they learn to form new words and new sentences which enables them to read new stories. This method utilizes

the child's interest and his desire to read. This new method works from the whole or general idea to the specific which stimulates the interest of the children, and this is what we should do, also, when we teach music.

Mursell and Glenn give an interesting illustration of this:[13]

> "Suppose we take the ideas that some music teachers entertain about technique, and apply them to the process which takes place when a child learns to talk. Of course we must never let him say a whole word. He is sure to get it wrong. He'll be saying "mum-mum" instead of "mother," "ick" instead of "sugar," or "nook" instead of "milk," and ruining himself for life. This will not do at all. We must begin with simple formal drills on the proper placement of the tongue and soft palate, using the different vowel sounds, but at first carefully separating them from consonants. Then attention must be given to breathing and breath control, without which effective speech is well known to be impossible. These drills should be continued until the child is two years and eleven months old, and if we let him talk sooner, we will spoil things just as surely as we would if we opened a window in a room with alleged mechanical ventilation. Next, coordinations of them all may be undertaken, till the eleventh month of the third year, after which, for one month, practice on consonant-vowel coordinations may be introduced. At the age of three the child may begin on words, starting with the A's in Webster's Unabridged Dictionary. By such methods the really lamentable speech defects of our population may be overcome, and the intellectual level of the American people raised from a mental age of thirteen to one of three and a half."

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13. Mursell-Glenn, The Psychology of School Music Teaching, p. 251.

Vocal music in the schools was taught the old way until the last few years. By this is meant that children were taught the scale and were drilled on exercises before they were allowed to sing songs. These songs, as might be expected, were very simple, to be sure, but also very unattractive, and made no appeal to the child's interest.

Now, pleasing songs are taught first with words and, later, with syllables by rote, after pleasure and interest have been aroused. They are taught to discover how the songs are constructed with respect to the relations of the phrases, motives and figures. Rhythmic patterns that have already been experienced enable them to read new songs. Through their interest in the song-poems and appealing melodies they learn to sing these songs and, then, after experiencing pleasure in music, they are anxious to read new songs.

Most of the methods used in the teaching of instrumental music still use the old synthetic, atomic approach. They do not take into consideration the child's past experiences in singing, and his background in the music of the class room. They teach note-wise by symbols, later taking up the scales. Meaningless exercises are then introduced and after weeks, sometimes months, the pupil is given his first piece. By that time he has lost his interest, has

become discouraged and if not forced to continue practice by his parents, he quits.

The method of approach offered in this thesis endeavors to take advantage of the child's interest by letting him play melodies in his first lesson by plucking the strings and thereby to experience some of the pleasure he so much desires. Moreover, advantage is taken of the background that he has received in his vocal music in the elementary class room.

PART II

THE TRADITIONAL METHOD

AND

THE NEW APPROACH

The validity of this new approach is based on the new psychological concepts which have been scientifically and educationally proved. This new psychology is called purposive psychology, organismic psychology, or the psychology of Gestalt. Most traditional methods are based on the old mechanistic psychological concepts.

Mechanistic psychology is based on habits and instincts. This implies that the material to be taught must be analyzed into habits that constitute it, and see that they are developed in sequence. Laws of habit formation must be carefully applied and considered. The assumption is that, if we develop the right habits, not considering the method of procedure or material, effective learning takes place.

Purposive psychology denies these mechanistic concepts. Purposive psychology, through scientific data, has proved that we are not a bundle of habits but human beings of will and impulse. Our actions are not determined by acquired habits or routines,- they are determined by purposes and goals. Our behavior does not depend upon bonds between stimuli and response, but upon feeling and emotion. R. H. Wheeler, Professor of Psychology, Kansas University, outlines the learning

process as ascertained by the organismic or purposive psychologist;[1]

> "The learning process proves to be a form of intelligent behavior that inevitably takes place when the organism faces problem situations repeated at intervals of time. It is a function of, (a) maturation, (b) the repetition of stimuli, (c) the time intervals between repetition of stimuli, (d) the relation of the problem to the learner's level of maturation, (e) the completeness with which the stimulus-pattern is repeated and (f) the degree of tension under which the learner is behaving."

Therefore we must appeal to the emotional life and take into consideration the innate interest of the child. It is assumed that without the will to learn, no learning takes place. It is about time that we, as teachers, put to use some of the psychological data given us by eminent psychologists. Max Schoen, of the Carnegie Institute of Technology, challenges us in his article, "School Music and Scientific Research." He writes:[2]

> "Development of scientific music research in this country is a credit to the psychologist and a disgrace to the Public School Music educators. The school music profession has made no use of available scientific data and school music people have made no contribution to placing music on a scientific basis."

The physiological basis of any method or approach in teaching the violin or any instrument should not be neglected. This

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1. Wheeler, R. H., Science of Psychology, p. 325.
2. Schoen, Max, School Music and Scientific Research, M.T.N.A., 1935, p. 53.

new approach considers the physical maturity of the child, including his mental and muscular development. Too often these factors have not been considered as important.

The ability to read music adds to one's enjoyment whether he plays an instrument or sings. This approach endeavors to develop music reading by presenting simple, familiar patterns or figures instead of the old synthetic method, note-after-note. Fowler D. Brooks relates reading to reasoning and explains reading as:[3.]

> "It is a behavior involving complex motor habits and associative processes. Reading is closely akin to reasoning. The symbols of the printed page, however, are merely stimuli which evoke the responses which are so largely conditioned by previous experience or training."

In any reading, the eyes move by a series of pauses along a line. During the pauses, which are called "fixation pauses," most of the material is recognized. The number and duration of pauses determine a fast or slow reader. There have been two methods used to improve reading: the decreasing of the number of pauses made in reading, and decreasing the duration of the pauses. It has been found that immature readers lack rhythm, which may be developed by the use of flash cards of musical patterns or figures. This method may be used to great advantage since the content and not the size of the area determines the extent of recognition. The range of recognition indicates the number of notes which can be recognized in one pause.

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3. Brooks, Fowler D., Applied Psychology in Reading, p. 26.

An analysis of the older methods used will be enough to show the need for revision. They develop reading note-wise. In this approach, music reading is developed through insight into patterns or figures. O. I. Jacobsen, Chicago University, expresses the need for such an approach when he makes this statement:[4.]

> "The results of the study indicate that the present systems of teaching reading of music are in need of revision."

Teachers are always concerned about the correct position of the left hand and arm. The traditional way of holding the violin in the first position is not only uncomfortable but unnatural. When the arm is raised in a natural manner, it is approximately in place for the third position, hence, the reason for starting this approach in the third position. This will not only be more natural and easier for the pupil but it will keep his left hand in a better position.

Another reason for using the third position as a starting place, is that the steps and half steps are closer together than in the first position. This will enable the pupil to play without having to force his fingers into wide separations. One might say here that the first position takes care of the longest and hardest reach by using the open string instead of the fourth finger. This is exactly why the third position is an advantage, for the steps and half steps are not only closer together but the fourth finger is employed from the beginning and is therefore not handicaped. By this is meant,

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4. Jacobsen, O. I., Analysis of Eye Movements In Reading Music, M.S.N.C., 1928, -p. 289.

that in the traditional methods, the fourth finger is not employed until the other fingers are developed to a certain degree. Then, after all, does the open string in the first position aid the development of the fourth finger?

There can be no dispute over the fact that a pupil beginning to play the violin is able to hold his instrument only a few minutes without becoming tired. The position required to hold the instrument brings into play muscles that have not been developed. This approach eliminates much of this fatigue. It permits the pupil to pluck the strings like a mandolin, holding the instrument in his lap in such a position as to enable him to watch the fingers of his left hand. This is being done while he is resting from using his bow and learning to hold his violin. This alone brings in some sound reasoning. The pupil not only hears the tune but is able to see his fingers work. This coordinates and integrates sound, sight, emotional feeling and motor reactions. Then, when a simple four-tone melody is presented to the pupil in his first lesson, he is able to sing it, clap it, and play it while he is having some pleasure. Then, if what leading psychologists maintain is true, namely that most efficient learning accompanies pleasure, this is efficient learning.

When the pupil holds his violin in the position for pizzicato or plucking the strings, he watches his hand and fingers. Here is where the finger forms that this approach uses come into play. This approach uses the same four finger-forms

that are used by W. Otto Miessner and George Dasch in their violin method, "The Melody Way." These finger-forms are based on a sound physiological basis and developed in a logical order. That is, in the first finger-form introduced the half-step occurs between the third and fourth fingers. When the second finger-form is needed it is introduced— that is, when the first finger-form is continued from the two lower strings to the two upper strings, or for example, from the G and D strings on to the A and E strings. This naturally brings into play the second finger-form in which the half step occurs between the second and third fingers. The other forms are introduced in the same manner. This logical method of procedure, by presenting the four finger-forms in an easy manner, enables the pupil to form mental pictures of his hand positions while he is playing. He tries to do this in the traditional method but cannot see what his left hand is actually doing.

The pupil should learn to hold his instrument and use his bow during his lesson but an accompaniment should be played with all his bowing and plucking melodies or studies. This not only relieves the monotony of playing open strings but adds the element of harmony and makes his first experience with his new instrument a complete and a pleasurable one.

A comparison of the traditional material, method, and procedure with the new approach of teaching the violin will explain the need for such an approach. First, let us

analyze the material used by the old method. Many pages are given to simple, meaningless exercises presenting a note-to-note perception of music reading. Attention is called to the details of music notation such as whole notes, whole rests, half notes, half rests, up bow, down bow, while counting 1-2-3-4 and playing only upon open strings. This type of material requires only a mechanical response. Up and down bowing becomes mechanical, for the pupil cannot or rather does not see the need for such practice to reach his goal which is to play a melody. The pupil is required to strive for the teacher's goal, which is to acquire technique before pieces.

This approach not only develops correct bowing and position of the violin but satisfies the pupil's desire to play something by giving him a melody to play in his first lesson. This melody is played by plucking the strings with an accompaniment. The pupil experiences pleasure when he plays a familiar tune and is then willing to learn how to use the bow on open strings. Here again, this approach appeals to the interest of the pupil and his musical feeling by including an accompaniment to these studies.[5] W. Otto Miessner verifies this when he says:

> "While the young violinist is trying to control his bow upon open strings, it has been found stimulating to let him play simple four-finger tunes, pizzicato. This device satisfies the child's craving to get melody from his fiddle. It also allows him to concentrate upon his left hand technique and to concentrate upon true intonation, unhampered by the distraction of managing the bow. Open-string bowing exercises should have a piano accompaniment so that even this mechanical practice may be made

5. Miessner, W. Otto, The Melodic Approach to Music, M.S.N.C., 1927, p. 383.

musical."

Phrase relationships with characteristic rhythms may be studied from the beginning when melodies are presented. This develops the pupil's insight and understanding of musical thoughts. We know if he has developed insight and understands what he is trying to do he receives satisfaction and enjoyment. Thus, from the first lesson, the pupil studies phrase relationships and rhythmic patterns which develop musicality.

By musicality is meant, the recognition of musical meaning and its expression. This requires appropriate phrasing, musical expression and technique. He will try to develop a technique required to play the melodies presented because they not only have meaning to him but because he feels that he is actually playing something. The melodies presented are simple, with familiar rhythmic patterns and with accompaniments which stimulate him to express himself musically. The educational advantage of the method of teaching is forcible expressed by Dalcroze:[6]

> "The true educator's task should be, while guiding the child's will, to bring his individual qualities to light. It is better to provide him with the means of choosing between good and evil, beauty and ugliness, than to show him either only the good and beautiful or only the bad. His spirit should be kindled with a faint glow which increases with its own reflection. In Montaigne's words,'The child's imagination should be stimulated to a frank curiosity as to the things we wish him to learn, and guided by judiciously whetting his appetite for knowledge.'"

6. Dalcroze-Jaques, Rhythm, Music, and Education, p. 45.

The old methods take for granted that the child is naturally interested in playing the violin and will continue to have this interest throughout his training. The material used is uninteresting, dull, and boring. Its main purpose is to develop technical proficiency which will enable the child to play pieces later on. This results in forced motivation on the presumption that the pupil will transfer automatically his technical training when the necessity arises.

The new approach takes the child into consideration. The pupil is interested when he begins to play the violin. The idea is to let him play material that will continue to hold his interest and let him have his own goals, which will be to play the melodies that have been chosen because of their appeal to children. The time to give the student help on technique is when he realizes he needs it to reach the goal he has set up, which is to play the piece he is now studying. The pupil must work out his technical difficulties with direct application to a real situation. Melodies or tunes not only encourage and hold the interest of the pupil, but furnish the opportunity for technical training while the pupil is experiencing pleasure from his own efforts. Many of the leading educators are aware of the fact that a change must be made in teaching music as well as other subjects of the curriculum. Russell B. Smith, Superintendent of Schools, Crestline, Ohio, says;[7.]

7. Smith, Russell B., A Basic Concept for Music Education, Music Educators Journal, Second Fall Issue, October, 1936, p. 19.

> "We have often been more concerned with ulterior outcomes than with inner feelings and motives. We have been more concerned with what our children did to music, than with what music did to them or for them. I mean by this, that we have striven more for the development of skills and techniques than we have for the development of that factor in learning which is fundamental and prior to skills and techniques,- insight into music and an appreciation of what it can do."

A marked contrast is seen when the traditional method of procedure is compared with the procedure presented in this approach. The older methods present meaningless exercises and drills based upon the synthetic approach. They take one string at a time and slowly develop the use of the bow on that string without the use of the fingers. When this has been accomplished, the first finger is employed on that string. After many exercises employing the open string and first finger, the second finger is used. Many exercises are then practiced using the open string followed by the use of the first, second, and third fingers. Very few methods use the fourth finger at the beginning because the open string is used as a test for intonation. It has been explained why this does not meet the need of the pupil, because it places a handicap on the fourth finger by postponing its use. When one string has been studied, the same procedure takes place for all the strings. In many cases it takes months for the pupil to reach the stage of development when he may play on the "G" string.

It might be said that it is only possible to develop the

correct positions of the left hand and arm, bowing technique, and note reading when a slow, logical, atomic procedure is followed. Such reasoning may be questioned by asking, "What about the pupil, his desires, satisfaction, and pleasure?" It is true that he must learn the correct hand-and-arm positions and bowing technique, but why not let him have a little pleasure and satisfaction while he is doing this? During this old procedure, he has to learn everything simultaneously. He does all this after several months and during this time develops the type of music reading termed as "note-after-note." He has been presented material with single notes to play instead of patterns or figures with some meaningful melodic contour and a characteristic rhythm. Thus his conception of music reading becomes note-wise and his playing tends to be mechanical.

While he is doing all these things, he is given the first position which is the most difficult position of all with which to begin. Many teachers do not realize that by so doing, they force the pupil in reality to study two positions simultaneously. The first position consists of the first position and the half position. This is why so many pupils find it difficult to play in tune when they try to play "F" natural on the "E" string and "B" natural on the "A" string. When he reaches for these tones he raises the palm of his left hand, causing it to become unnatural, cramped, and out of position. Poor hand position certainly will cause faulty intonation. Again, in the first position, the distance between the steps and half steps is greater. One needs only

to watch a beginning pupil try to play "B" natural on the "E" string with the fourth finger in the first position to understand why this is so difficult for the beginner.

No consideration is given the finger-forms necessary for playing the violin. Each string is taken in the key best adapted to that string. For example, on the "A" string the key of "A" is used, on the "E" string the key of "A" or "E". This causes serious difficulty when new keys are introduced, especially the key of "C". The reason for this is that the pupil becomes accustomed to hearing certain intervals on each string and finds it difficult to adjust his ear to new intervals. He does not know about finger-forms, therefore he has not coordinated seeing the finger spacings with the hearing of the different intervals sounded, hence, he experiences great difficulty in adjusting himself to new keys. After all, it is not just his left hand and bow arm that does the playing - he plays with his whole being.

In the first position there is no test for the placing of the first finger. The only test offered is the open string for starting and the next open string above for the fifth tone which eliminates the fourth finger as useless, for sometime at least.

The old methods do not take advantage of the experience and background the pupil has received in the school-room music class. He is able to sing syllables and can correlate the tones to be produced on the instrument with syllables if we will only give him the opportunity. This would help solve

a problem that faces instrumental teachers, namely, why do pupils play familiar melodies so much better than simple, unfamiliar material? First, because they like to play familiar melodies and second because their interest is self motivating. Then, why not use familiar material taking advantage of their musical background, and let them experience pleasure while they are learning the required technique of position, fingering, and bowing?

This approach presents familiar melodies to be played pizzicato from the beginning while the pupil is learning the correct position of holding the instrument and bow technique. The material is presented by melodic phrases employing familiar rhythmic patterns. This enables the pupil, while plucking these melodies, to see the direct relationships of the hand positions, finger-forms, and resulting tones. Since the tendency for the beginner is to watch his left hand while playing, this procedure enables him to give his attention to his left hand. Then, when he places the instrument to his shoulder to play, he knows what his left hand is doing. His mind is then free to give more attention to his position and bowing.

These melodies, played pizzicato, teach him to read phrasewise, by reading the rhythmic patterns. By playing familiar melodies, he knows how they should sound and tries to correlate the placing of his fingers with the correct tones. When singing or playing a familiar melody, such as America, one does not think of note following upon note, but of melodic

phrases and patterns. This is the way in which music should be taught.

In this new approach, the position in which the pupil holds the instrument is the most natural one - the third position. No one can deny that when the left arm is naturally raised it is approximately in place for third position. The left hand is most easily kept in position because the body of the violin serves as a reminder when the left hand tends to get into a faulty position. This type of poor hand position often occurs in the first position when the palm of the left hand flattens out and rests against the neck of the violin, instead of retaining the desirable arched position.

Many teachers who attempt to teach violin to children in the elementary grades find a problem in the choice of correct violin size. Many times the violin is too large, making it impossible for the pupil to reach the fingering in the first position. The teacher then has him hold his instrument with the left hand holding the body of the violin, (which is approximately third position), while he bows on open strings until his left arm grows long enough to handle the instrument in first position. Why not, instead, let the pupil play in the third position where the steps and half steps are close enough together for the left hand to reach?

The third position makes possible an intonation test for placing the first finger on all strings except the "G" string. This may be obtained by placing the first finger on the "D" string for "G". The test for the correct placement is the

open "G" string one octave lower. This intonation test applies to the first finger on the "A" string for "D" which is one octave above the "D" string, the first finger on the "D" string for "G" which is one octave above the "G" string, and also for the first finger on the "E" string for "A" which is one octave above the open "A" string. Since the violin is tuned in perfect fifths, the pupil may easily find the correct place for the first finger to play "C" on the "G" string. He plays "G" on the "D" string then moves his finger directly across to the "G" string for "C".

Playing in the third position employs the fourth finger from the beginning, thus all four fingers are developed simultaneously. By using the fourth finger from the beginning, the disagreeable contrast between an open-string tone and a stopped-string tone is avoided and a uniform tone quality within a melodic phrase is assured. By observing pupils who have studied, one will notice that most of them avoid using the fourth finger and play open strings. This is because the fourth finger has not been employed until the other three fingers have been developed to a considerable degree. The pupil feels that to use it, he will play out of tune.

The musical background that the pupil has received in the elementary class room is taken into consideration; by using familiar melodic material, phrase wise, it is possible to correlate and integrate his singing experience with the new

experience of playing. This is the justification for the use of the approach herein advocated. Syllables are used in class-room music from the second through the sixth and seventh grades. The four finger-forms used are correlated with syllables and words; staff or letter names are not stressed at first.

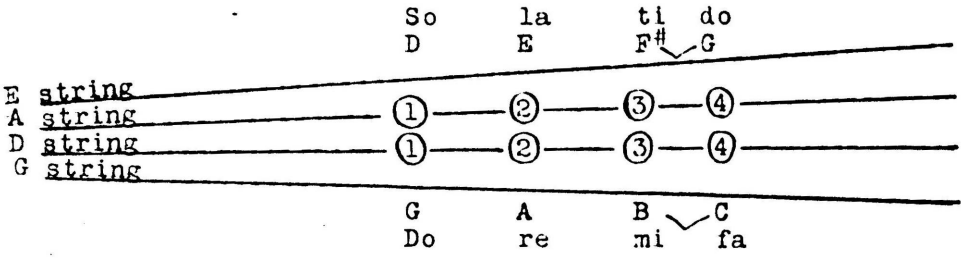
The first finger-form presented has the half-step between the third and fourth fingers. It is presented on the "D" and "A" strings. The pupil uses "G" for "Do" making the first finger-form known to him as "DO-re-mi-fa." When singing these four syllables, the half-step naturally occurs between "mi"and"fa" or between the third and fourth fingers when they are played. The key note or "Do" is "G", hence the reason for starting in the key of "G". This is in the best range of the child's voice which enables him to sing the melodies easily. This finger-form is continued over to the "A" string and completes the series of scale syllables with "So-la-ti-do." This group of syllables also has a diatonic half-step between "ti" and"do" or between the third and fourth fingers when played. Then in his first lesson, the pupil has an octave range in which to play a familiar melody pizzicato. Very few children are unable to sing the simple series of tones included in an octave by syllables as, "DO-re-mi-fa-So-la-ti-do."

The first finger-form is presented by singing the syllables, then plucking the strings while singing. This serves as an

integrating factor with class-room vocal music and the violin lesson. When the pupil plucks the strings and sees his left hand and fingers work while he is singing, he not only experiences pleasure but forms desirable motor, visual, and auditory associations.

FIRST FINGER FORM
on the
D and A string.

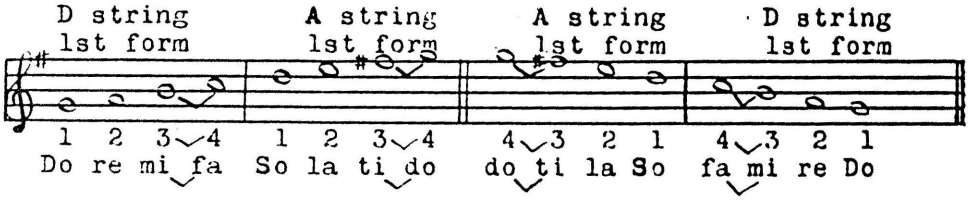
Key of G.



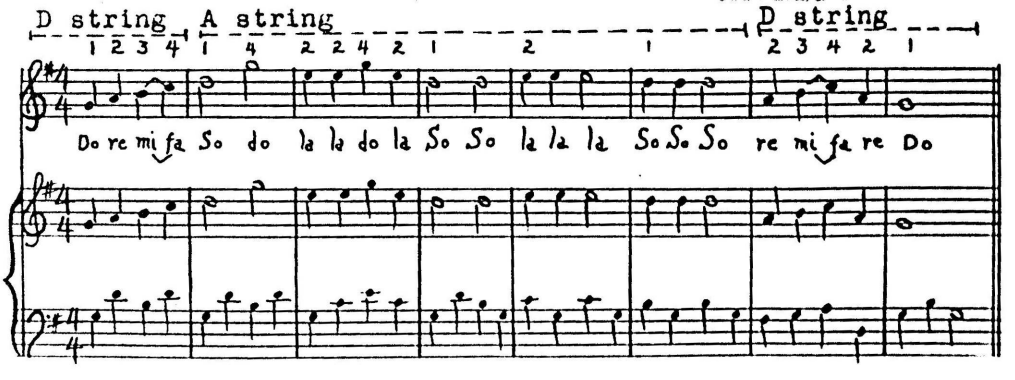
To find the place for the 1st finger on the D string for G, match the tone with the open G string which is one octave lower. The syllable name for the 1st finger tone is "Do". Sing the tone or syllable one octave above the open G string. Place the 2nd, 3rd, and 4th fingers down where the tone matches the corresponding syllable.

The mark (⌣) between two notes or syllables marks half steps.

Key of G.
Play by plucking the strings with the thumb of the right hand.



Hold the fingers down firmly on the strings.
Sing the syllables while you play this scale pizzicato, (plucking the string with the thumb of the right hand), holding the instrument as in illustration number (7).
The abbreviation for the word pizzicato is Pizz. Folk Tune.



The other three finger-forms are developed in a logical sequential manner as they are needed to play the material presented. When the first finger-form is used in the key of "C" on the "G" and "D" strings and continued on to the "A" and "E" strings, the second finger-form naturally comes into play. A complete chart illustrating the development of the finger-forms may be found on page 41.

A final comparison of the traditional methods and this new approach will be made regarding the results obtained from each. There can be no better way to judge a method than by the results obtained and the manner in which they were accomplished. The old methods cared little for the interest of the pupil. They presented mechanical, uninteresting exercises and drills which had no appeal to the pupil. The atttitude taken by the teacher was that the pupil should be interested in any material presented if he wanted to play the violin. In order to play the violin, whether one wished to become a virtuoso or not, he was made to study the same material designed for future virtuosi.

This type of procedure and material certainly encouraged the "survival of the fittest" attitude. The pupil's desire to play soon vanished and unless he was forced to practice, either unwillingly on his account or by parental compulsion, he stops taking lessons. All modern educators agree that involuntary effort is never as efficient as self-motivated activity. Music directors are finding it a difficult task

to keep pupils interested in school orchestras. Every student wants to play a band instrument. One of the reasons is, that the pupil plays a tune on a band instrument at his first lesson and is not deprived the "kick" of playing something. If he plays a violin, he is kept from playing melodies and interesting material too long, hence he becomes discouraged and quits. Because of this problem,and as an aid to school music directors, as well as for private instructors, this new approach has been devised.

The pupil has a tendency to watch his left hand when he begins to use his fingers. He does not have the opportunity in the old procedure to see what his left hand is doing. When the violin is held in position for bowing, one cannot see the spacing between the fingers of the left hand. One might say that in this new approach he watches his left hand while he plays pizzicato. This is just what is desired. When the pupil does use his fingers, while his violin is held in playing position, he knows what his left hand and fingers are doing. Having developed some degree of automatic control over the left hand fingering technique, he then can give more conscious attention to his bow arm when he uses it.

In the traditional approach the pupil is kept in first position for a long period of time. There are reasons why this is not the best thing to do; they are: 1-because the first position has larger steps and half steps; 2-because it is not only one position but two, (the first and the half

positions); 3-because the left arm is stretched out and raised to an unnatural position; 4-because the pupil is kept in this position he is handicaped when the third position is introduced. He feels an uncertainty and fear when attempting to shift positions. 5-The fourth finger suffers a handicap from the beginning. It is the one that needs to be developed the most and is brought into training last. This gives the other three fingers the opportunity to develop far beyond the fourth finger, hence the pupil only uses it when it is absolutely necessary.

Perhaps the most important factor to be stressed in summarizing the defects of the old methods is their complete disregard for the pupil's musical background received in school, in that no correlation or integration is even attempted. Violin playing is made a new and mysterious experience, divorcing it from any previous experiences the pupil has had in music. He has no opportunity to express himself musically on his instrument for many months.

At first thought, this new approach might seem fantastic but if given careful consideration and study it will be found to be sound and practical. It is based on psychological and physiological data that have been tested and proved by leading educators.

The pupil has an interest and desire to play the violin and, when this approach is used, his interest is increased. Self - motivation takes place because he actually plays melodies during his first lesson. It is true that he will not play

them perfectly but he is expressing himself musically. One learns to do by doing. Hence the more he plays the better he will play. One might say, this is not true if he does not practice correctly. A pupil is more likely to practice correctly if he sees what he is doing and knows how the piece or melody should sound.

For this reason familiar melodies, played pizzicato are introduced first. He is able to watch the fingers of his left hand, see the spacing necessary, hears it, and sings it simultaneously; thus he is correlating sight, sound, motor coordination, and emotional feeling. This enables him to discriminate between true and faulty intonation and to see what has to be done to correct it.

The pupil's left arm and shoulder become fatigued when holding his violin in position while he is learning to use the bow. He is able to hold it in position only a few minutes at a time. By using pizzicato to learn the finger-forms and to play melodies, advantage is taken of the time he is resting his arm and shoulder. No time is lost because his interest has been aroused to the point where he will want to keep trying not only until he can play the melody pizzicato, but with the bow as well.

The third position is used from the beginning because it is the easiest position in which to play. The reasons the third position is considered the best in which to have the pupil play from the beginning are; 1-the left arm is raised to a natural position when lifted to the violin when held

between shoulder and chin; 2- the left hand is held in correct position because the body of the violin keeps it from getting into the common faulty position, which occurs in the first position, (the palm of the hand against the neck of the violin); 3- the steps and half steps are closer together and easier for the pupil to reach; 4- the fourth finger is employed from the first lesson on, thus it is developed along with the other three fingers; 5- intonation tests are possible for placing the first finger on all strings except the "G" string. When the pupil understands and can play the finger-forms in all keys, he will have a physiological background underlying the mechanics of the left hand technique. He will understand about whole steps and half steps and know how and where to find them on the fingerboard of his violin.

Finally, while he is learning to play the violin he is developing musicianship, technique, and insight supported by a genuine interest because he is experiencing pleasure from his own efforts to play real, meaningful music. It is not the purpose of this approach to develop the few who are interested in becoming virtuosi but it is to give to the many an experience that will bring to them continued pleasure and satisfaction.

A CHART OF THE FOUR FINGER-FORMS

AND

THEIR LOGICAL DEVELOPMENT.

G string 1st form	D string 1st form	A string 2nd form	E string 2nd form	
C D E -F	G A B -C	D E -F G	A B -C D	(Key of C)
Do re mi-fa	So la ti-do	Re mi-fa so	La ti-do re	(Syllables)
1 2 3 -4	1 2 3 -4	1 2 -3 4	1 2 -3 4	(Fingers)

G string 2nd form	D string 2nd form	A string 3rd form	E string 3rd form	
C D -E♭ F	G A -B♭ C	D -E♭ F G	A -B♭ C D	(Key of B♭)
Re mi-fa so	La ti-do re	Mi-fa so la	Ti-do re mi	(Syllables)
1 2 -3 4	1 2 -3 4	1 -2 3 4	1 -2 3 4	(Fingers)

G string 3rd form	D string 3rd form	A string 4th form	E string 1st form	
C -D♭ E♭ F	G -A♭ B♭ C	D♭ E♭ F G	A♭ B♭ C -D♭	(Key of A♭)
Mi-fa so la	Ti-do re mi	Fa so la ti	Do re mi-fa	(Syllables)
1 -2 3 4	1 -2 3 4	1 2 3 4	1 2 3 -4	(Fingers)

When the pupil has studied all four finger-forms, he can play pieces in all keys more easily because he is able to analyze the intervals used. He is then capable of making necessary finger adjustments when accidentals occur because he has insight in what needs to be done to meet new situations as they arise, (intervals and changes of keys).

Pizzicato in the first position is introduced after the four finger-forms have been presented in third position. This gives the pupil a wide range and enables him to play in both first and third positions without having the common fear and uncertainty of shifting with the left hand.

PICTURES AND ILLUSTRATIONS.

Fig 1. Arm raised in a natural, comfortable position.

Fig. 2. Faulty hand position from over extended arm. Raised palm and cramped fingers.

Fig. 3. Poor hand position due to over extended arm.

Fig. 4. Poor hand position - note infirm finger knuckles and cramped palm.

Fig. 5. Correct hand position for holding the bow.

Fig. 6. Relaxed left arm position for open string bowing.

Fig. 7. Preliminary position for studying finger-forms and plucking the strings.

Fig. 8. Left hand in third position.

Fig. 9. First finger-form in position for plucking.

Fig. 10. First finger-form in position for bowing.

Fig. 11. Second finger-form in position for plucking.

Fig. 12. Second finger-form in position for bowing.

Fig. 13. Third finger-form in position for plucking.

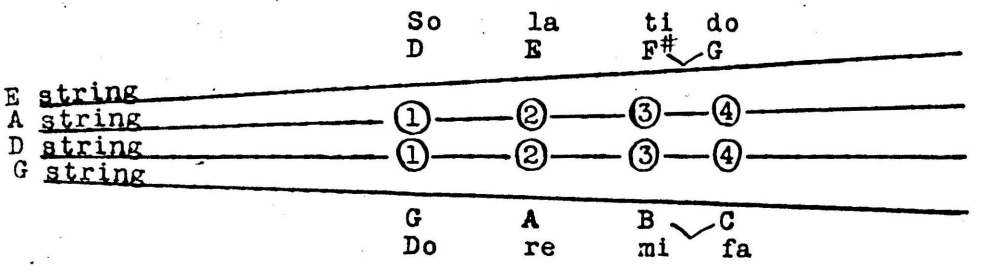
Fig. 14. Third finger-form in position for bowing.

Fig. 15. Fourth finger-form in position for plucking.

Fig. 16. Fourth finger-form in position for bowing.

FIRST FINGER FORM
on the
D and A string.

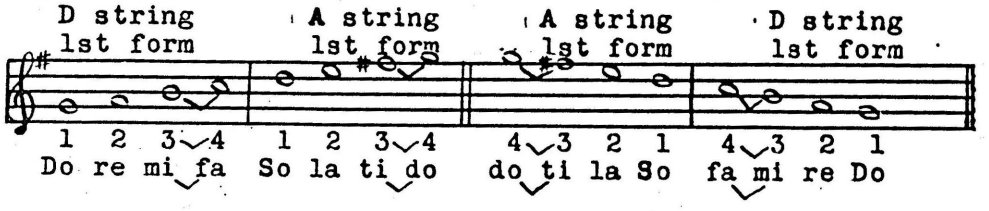
Key of G.



To find the place for the 1st finger on the D string for G, match the tone with the open G string which is one octave lower. The syllable name for the 1st finger tone is "Do". Sing the tone or syllable one octave above the open G string. Place the 2nd, 3rd, and 4th fingers down where the tone matches the corresponding syllable.

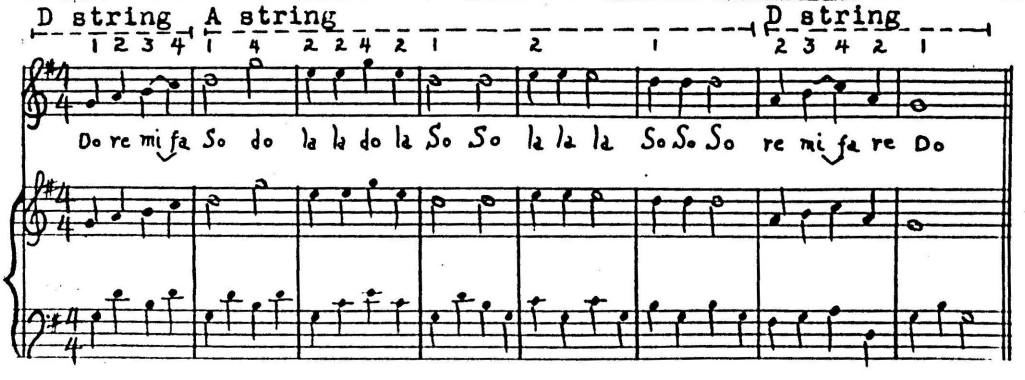
The mark (⌣) between two notes or syllables marks half steps.

Key of G.
Play by plucking the strings with the thumb of the right hand.



Hold the fingers down firmly on the strings.
Sing the syllables while you play this scale pizzicato, (plucking the string with the thumb of the right hand), holding the instrument as in illustration number (7).
The abbreviation for the word pizzicato is Pizz.

Folk Tune.



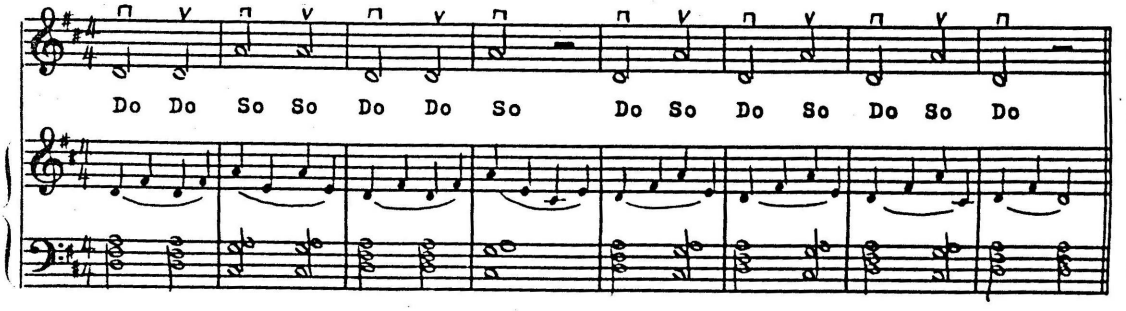
Playing with the bow on Open Strings.

⊓ - Down bow
V - Up bow

𝅗𝅥 - Half-note (receives 2 counts)
𝄼 - Half-rest (receives 2 counts)
Prepare for another down bow while observing the half- rest in the 4th measure.

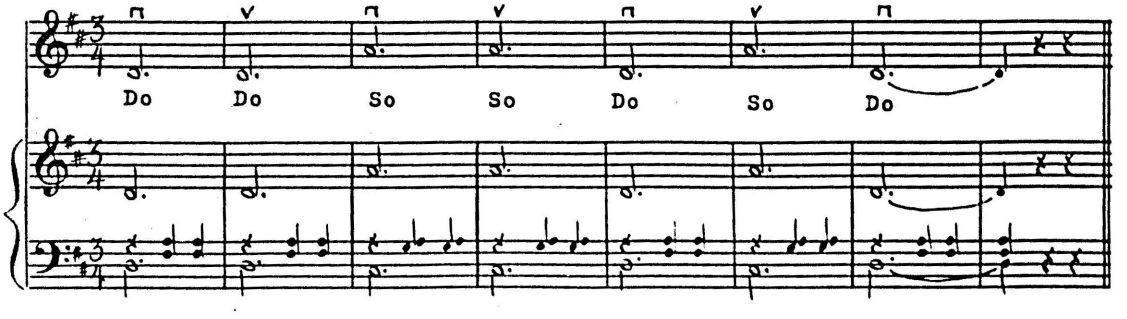
Play in the middle of the bow. (D and A strings).

My First March



My First Waltz

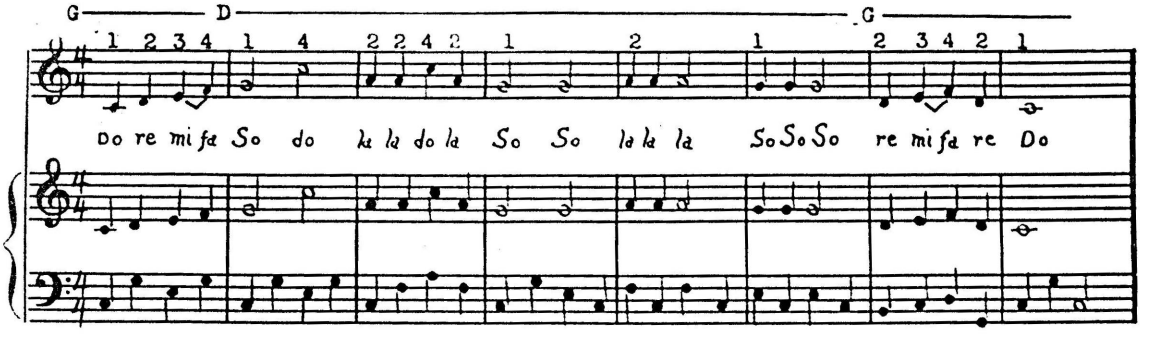
𝅗𝅥. - 3 counts 𝅗𝅥. 𝅗𝅥 - 4 counts 𝄽 -quarter rest- 1 count



First Finger Form
on the
G and D Strings

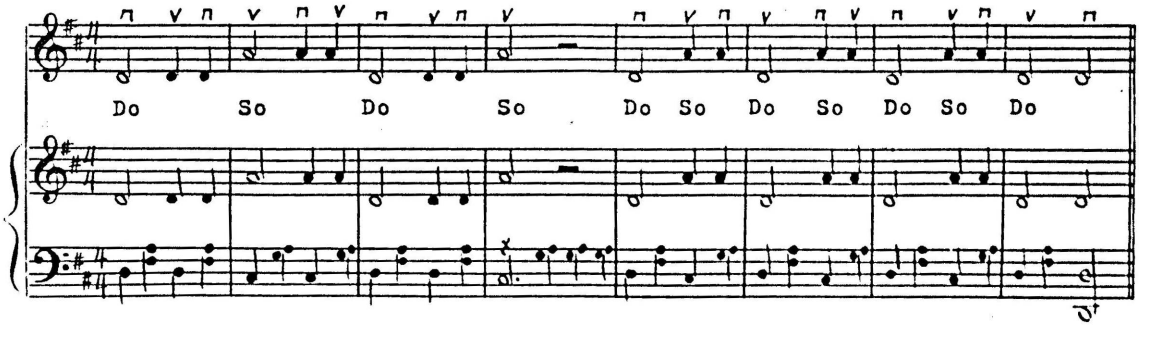
Key of C

(This is the same meloy which was presented on the D and A strings).
Play Pizzicato



Marionette March

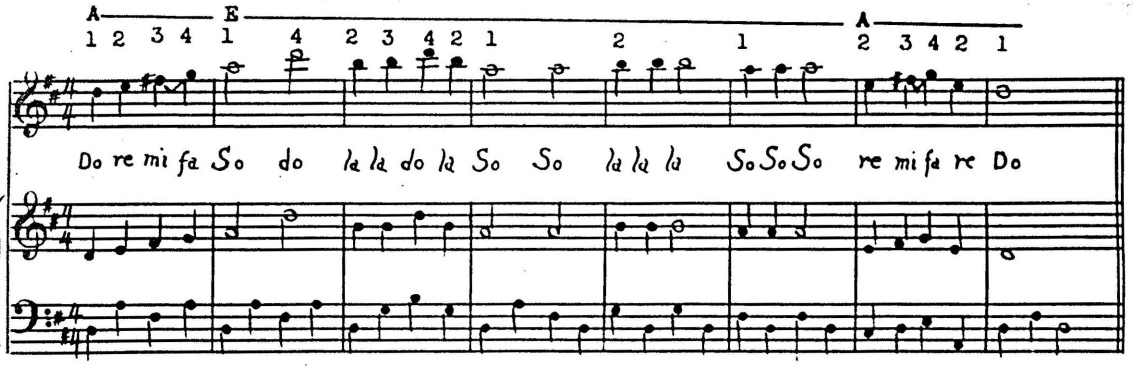
Open strings-(D and A).
Play with the bow.



First Finger Form
on the
A and E Strings.

Key of D.

(This is the same melody which was presented on the D-A and G-D strings).
Play Pizzicato.

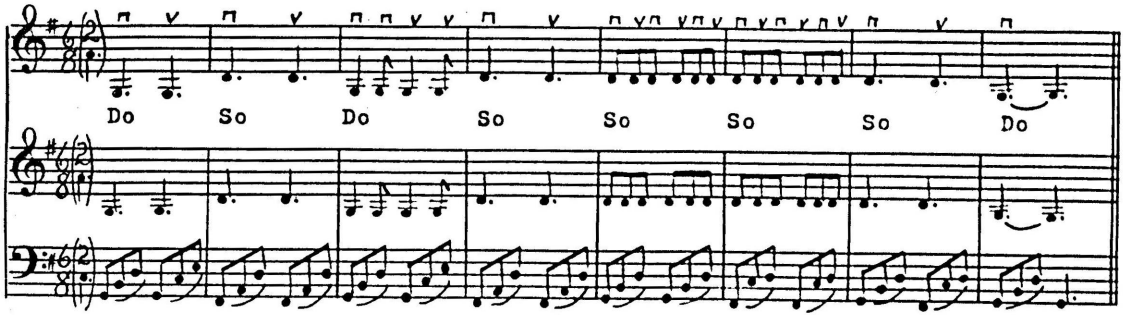


March of The Tin Soldires.

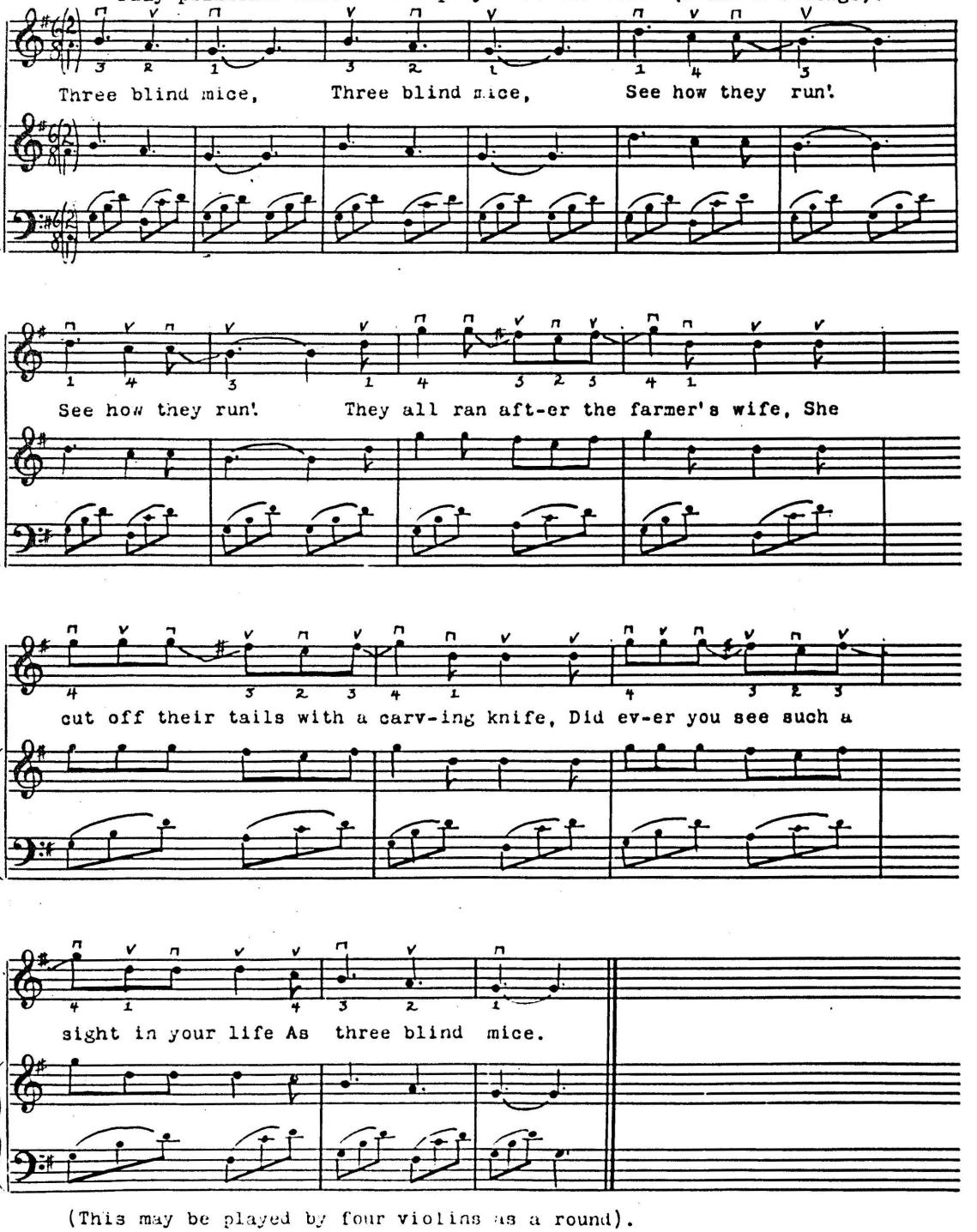
Key of G.

Play with the bow. (When 2 down bows or up bows follow each other, the bow should stopped , then continued on as marked for the time duration of the second note).

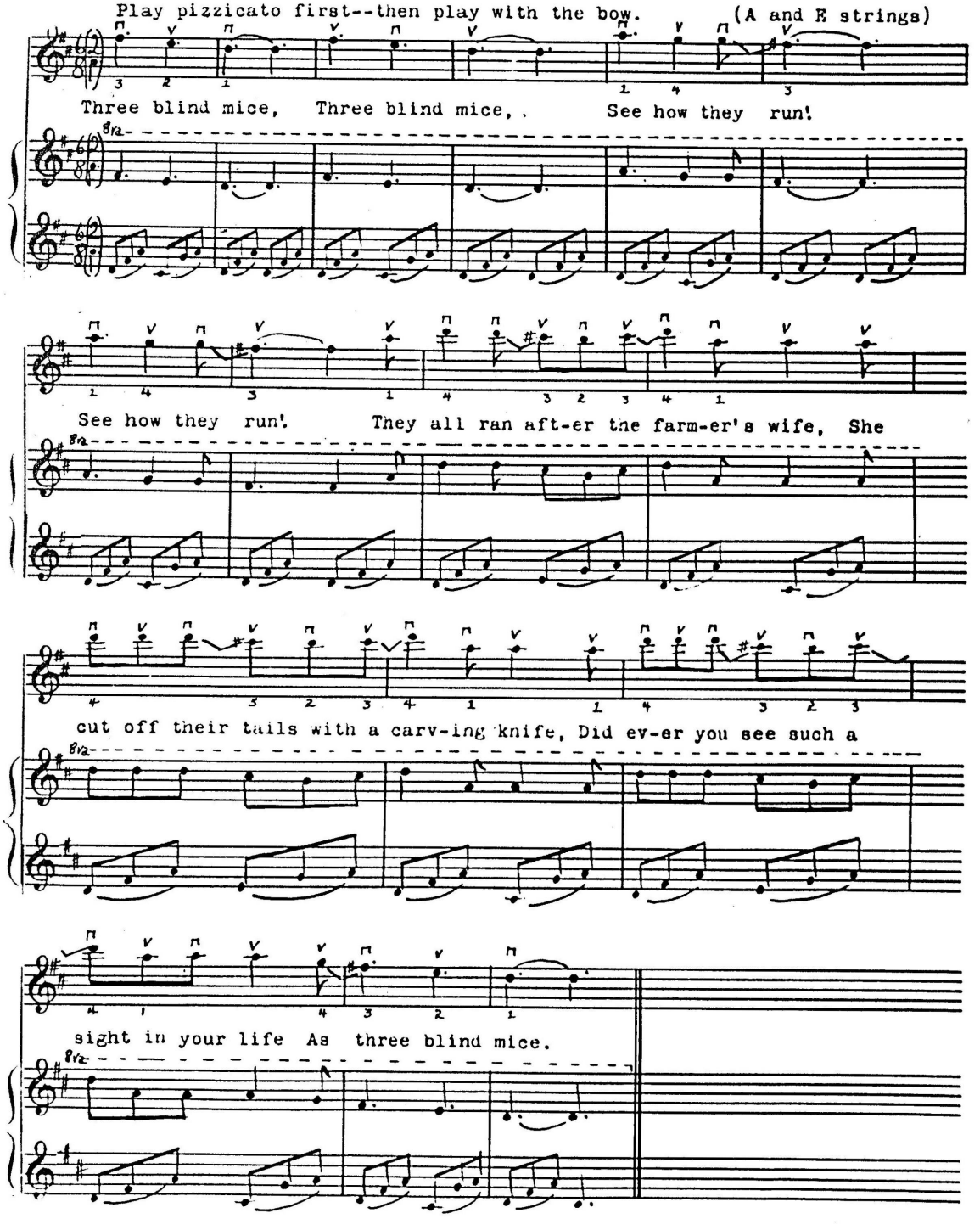
♩.-1 count ♩ ♪-1 count ♬-1 count ♩. ♩.-2 counts



Play pizzicato first--then play with the bow. (D and A strings).

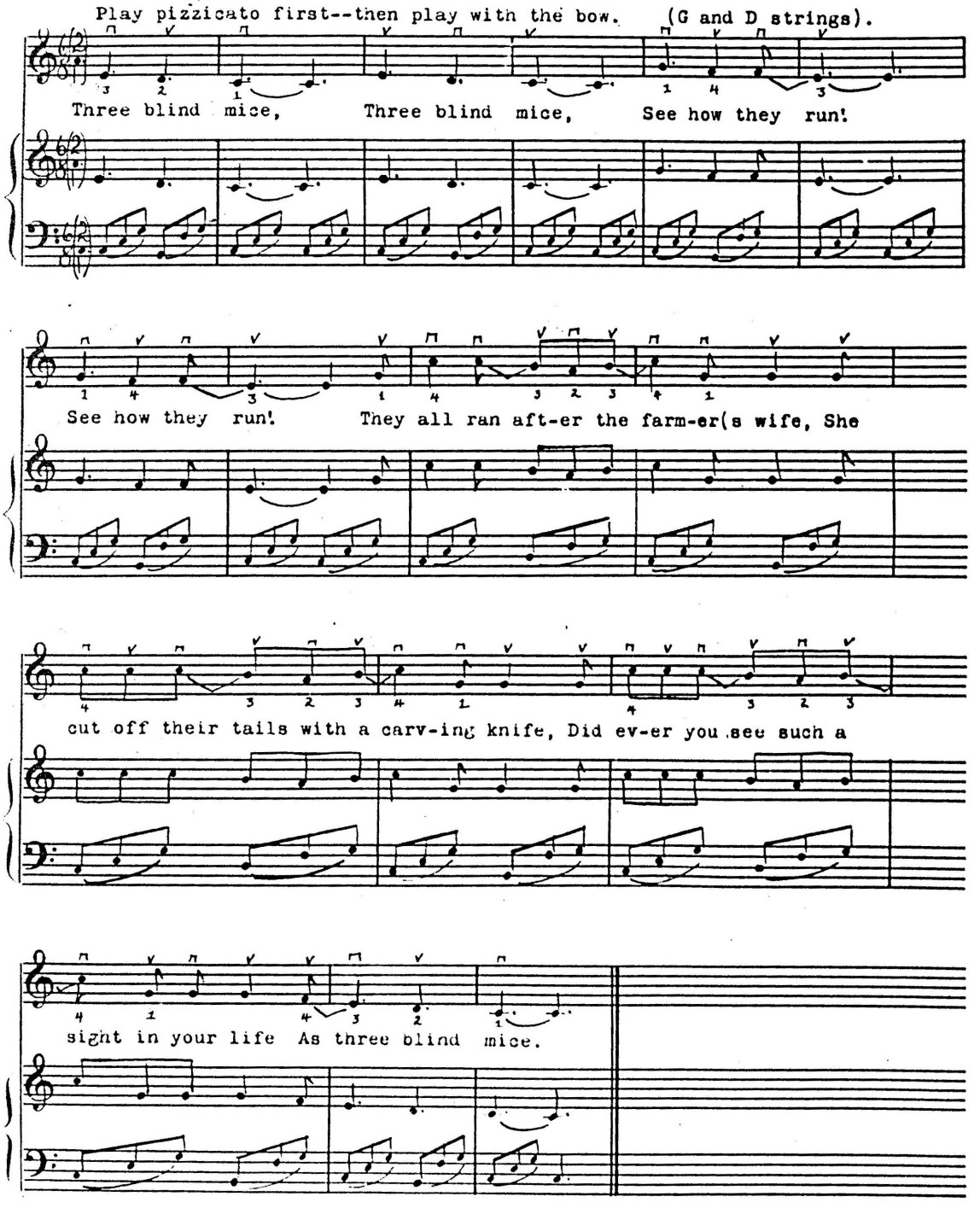


(This may be played by four violins as a round).


Play pizzicato first--then play with the bow. (A and E strings)
Three blind mice, Three blind mice, See how they run!
See how they run! They all ran aft-er the farm-er's wife, She
cut off their tails with a carv-ing knife, Did ev-er you see such a
sight in your life As three blind mice.

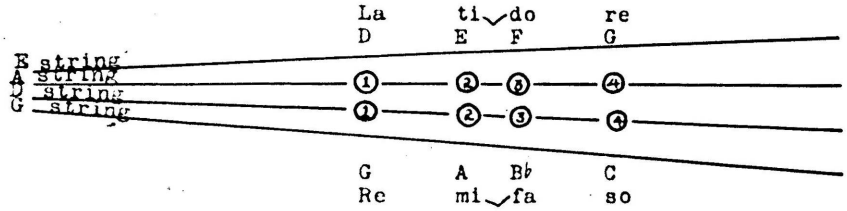
Three Blind Mice.

Play pizzicato first--then play with the bow. (G and D strings).



SECOND FINGER FORM
on the
D and A string.

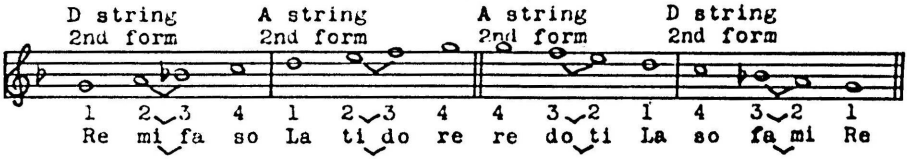
Key of F.



To find the place for the 1st finger on the D string for G, Match the tone with the open G string which is one octave lower. The syllable name for the 1st finger tone is "Re". Sing the tone or syllable one octave above the open G string. Place the 2nd, 3rd, and 4th fingers down where the tone matches the corresponding syllable.

The mark (⌣) between two notes or syllables distinguishes half steps.

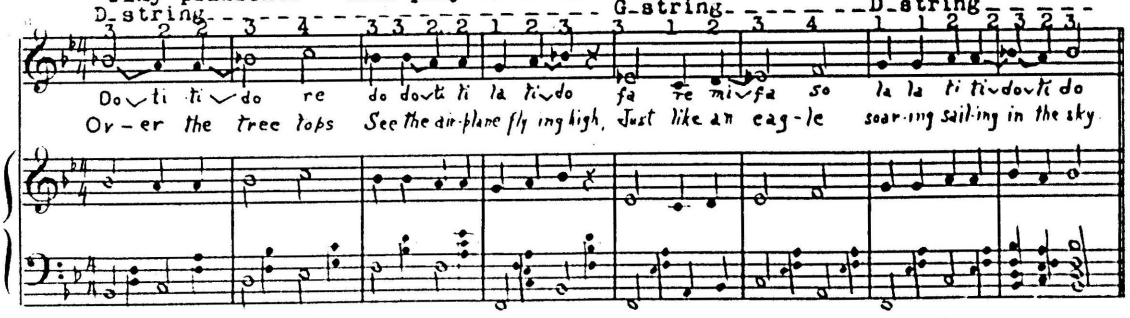
Key of F.
Play by plucking the strings with the thumb of the right hand.



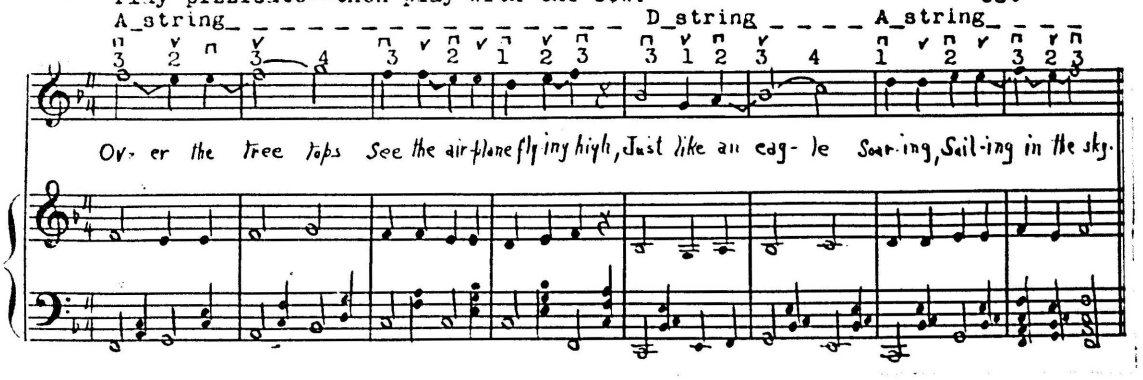
Hold the fingers down firmly on the strings.
Sing the syllables while you play this scale pizzicato.

The Airplane.

Key of B♭
Play pizzicato --then play with the bow.

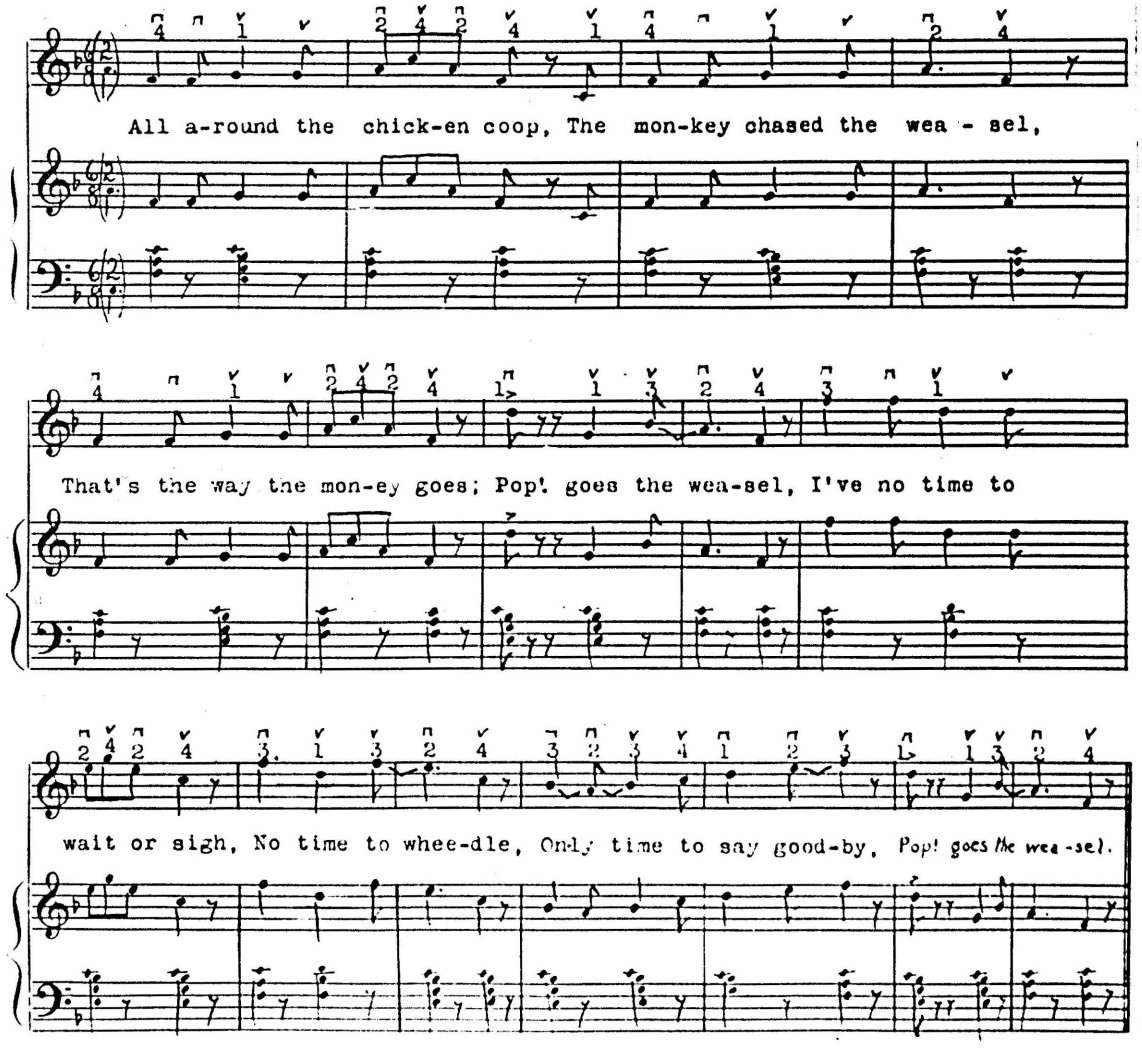


Key of F. The Airplane.
Play pizzicato--then play with the bow.



Pop! Goes the Weasel.

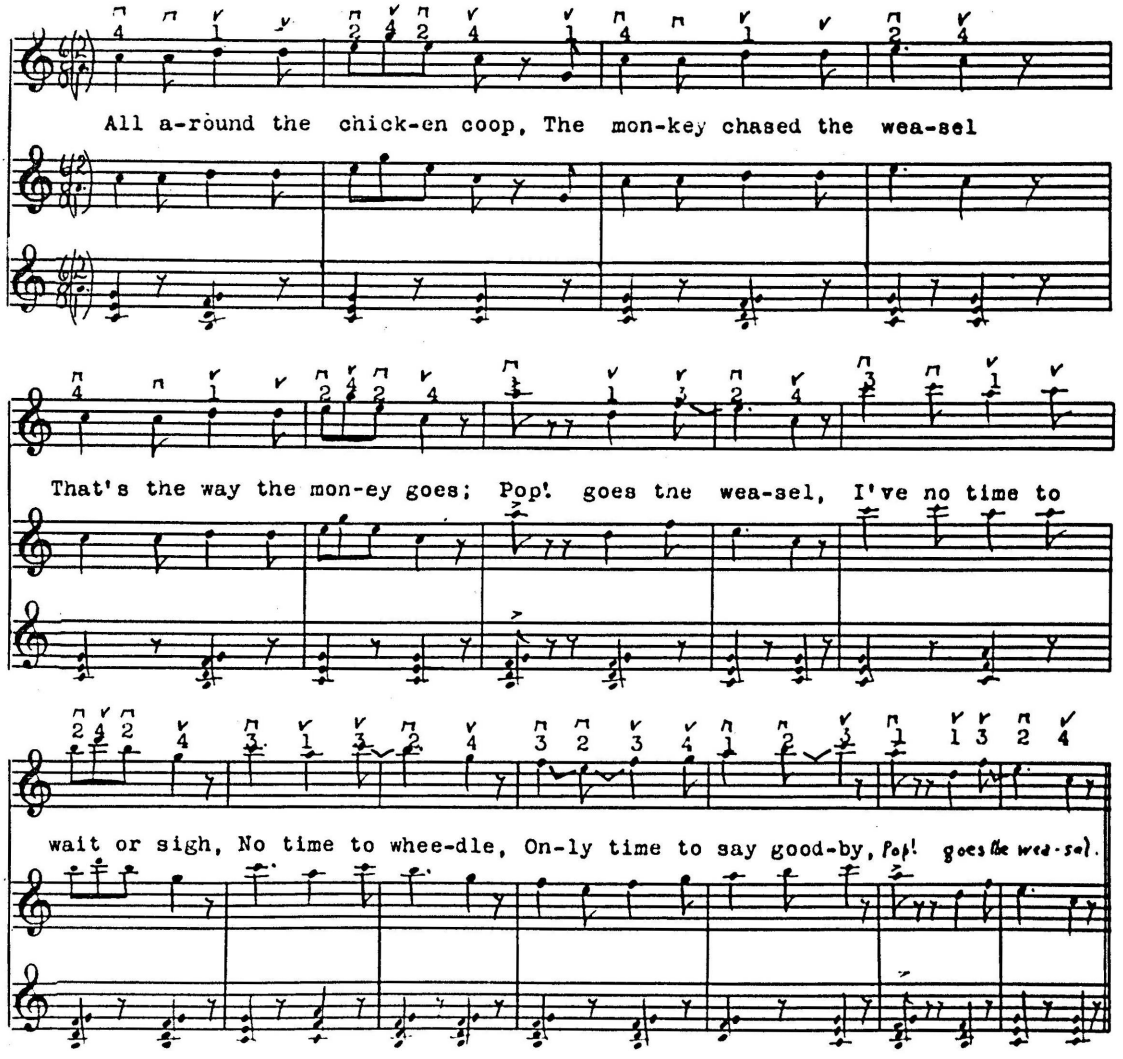
Key of F (G-D-A strings) Traditional.
Play pizzicato--then play with the bow.



Pop! Goes the Weasel.

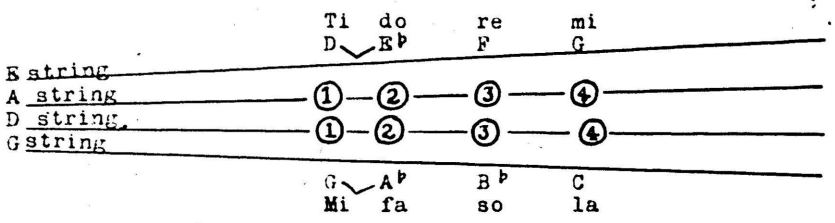
(D-A-E strings)

Key of C
Play pizzicato--then play with the bow.



THIRD FINGER FORM
on the
D and a strings

Key of E♭



To find the place for the 1st finger on the D string for G, match the tone with the open G string which is one octave lower. The syllable name for the 1st finger tone is "Mi". Sing the tone or syllable one octave above the open G string. Place the 2nd, 3rd, and 4th fingers down where the tone matches the corresponding syllable.

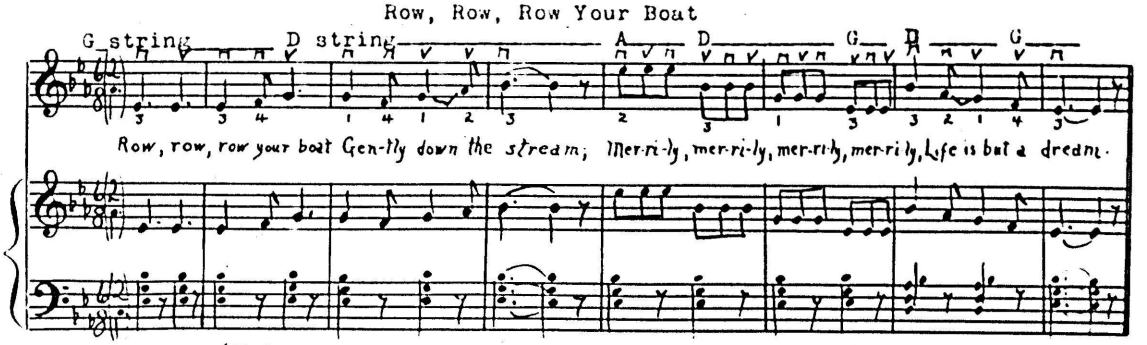
The mark (⌣) between two notes or syllables distinguishes half steps.

Key of E♭

Play by plucking the strings with the thumb of the right hand.

Hold the fingers down firmly on the strings.
Sing the syllables while you play this scale pizzicato.

Row, Row, Row Your Boat



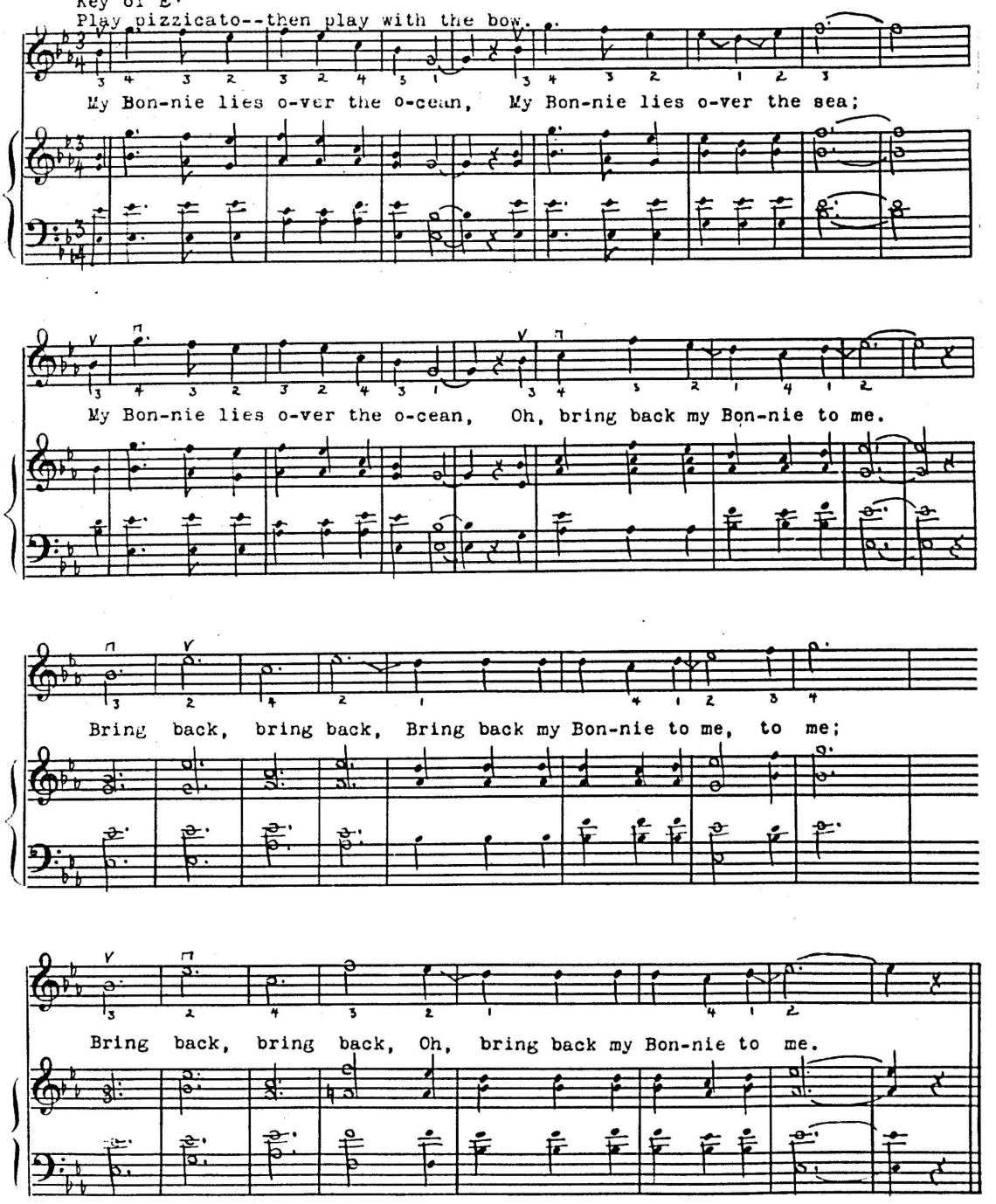
(This may be played by four violins as a round).

My Bonnie

(D and A strings)

Key of E♭

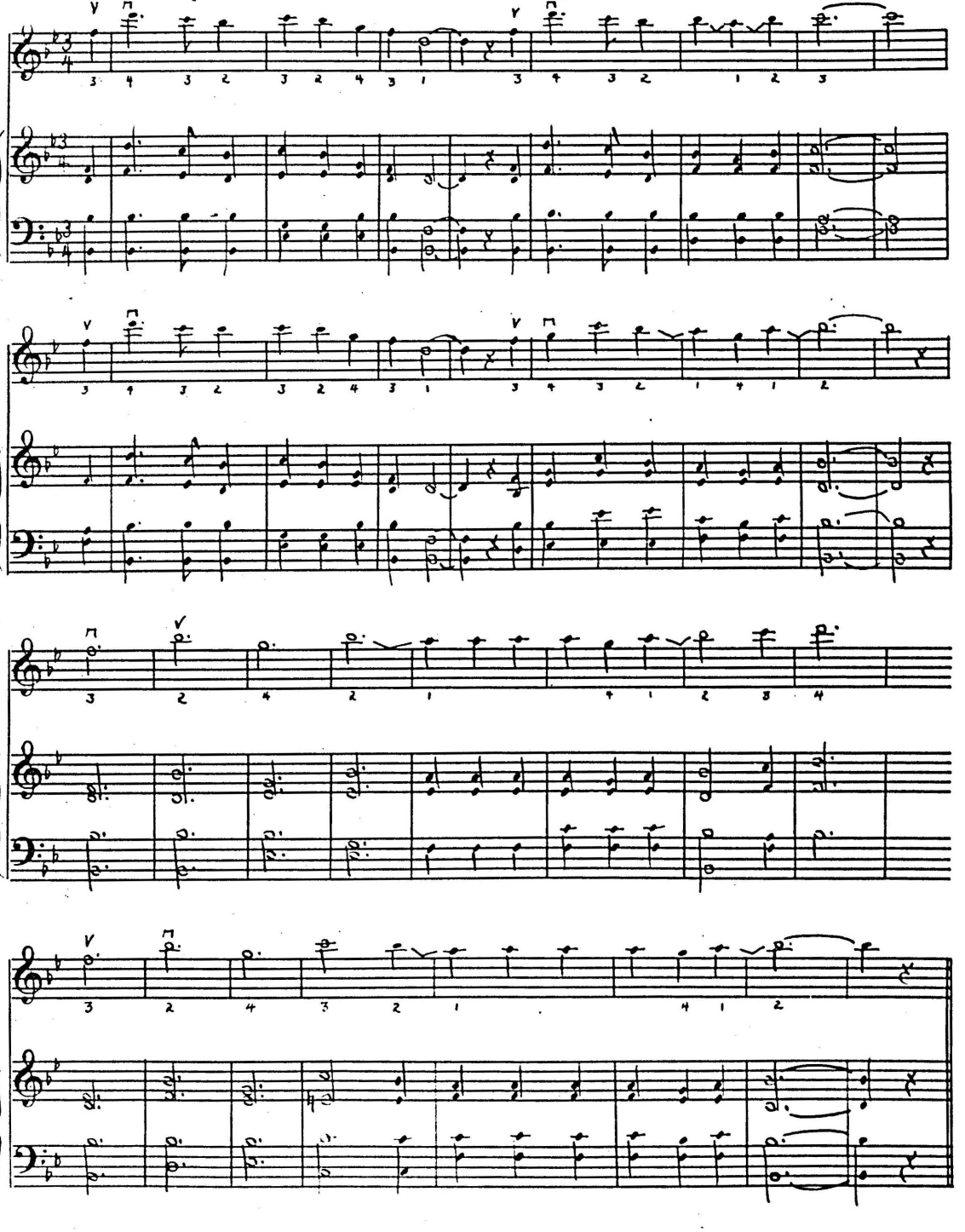
Play pizzicato--then play with the bow.



My Bonnie

Key of B♭

(A and E strings)



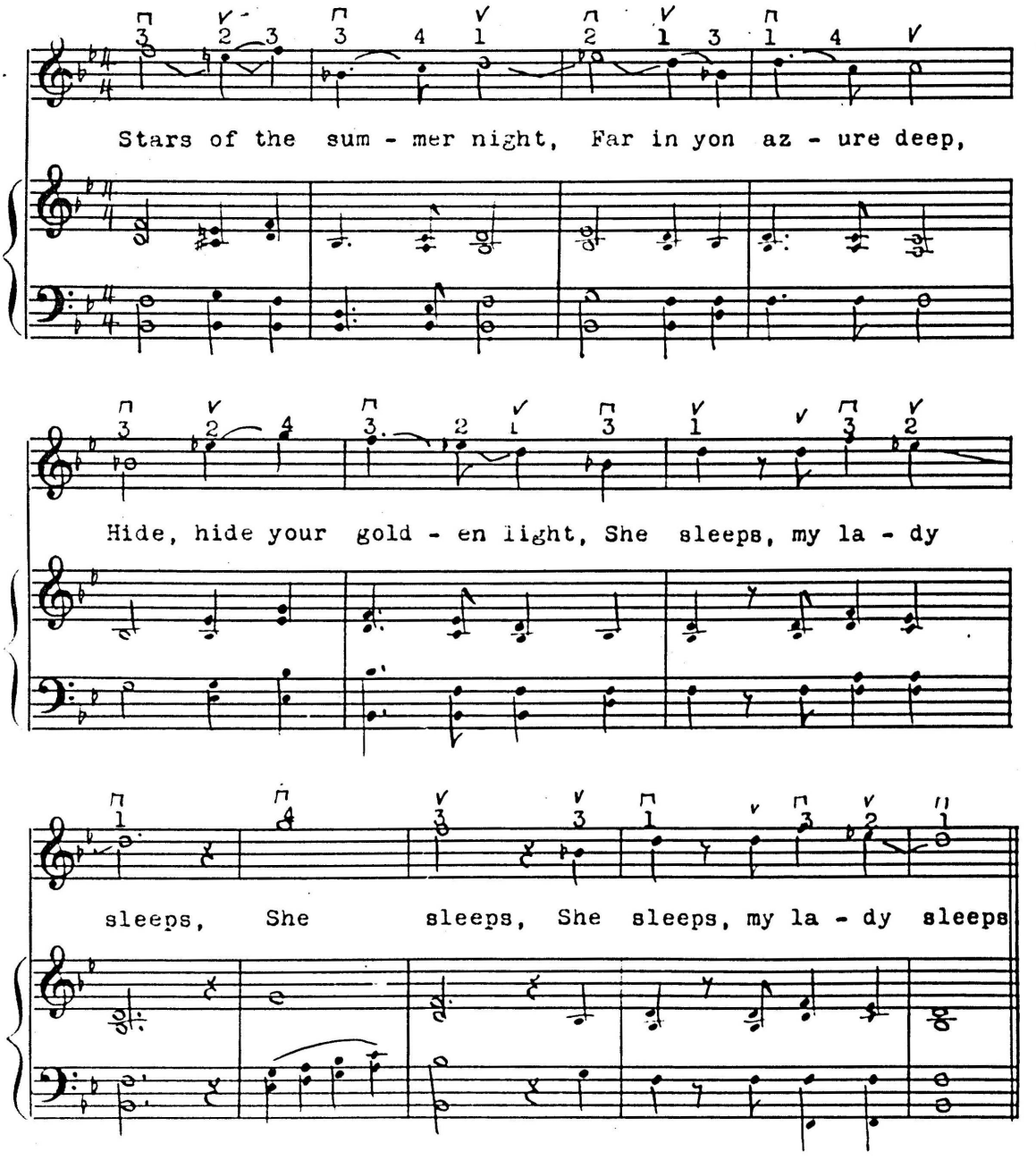
Second and Third Finger Forms

(D and A strings)

Key of B♭ ♮ - natural
Play pizzicato--then play with the bow.

Stars of the Summer Night

Woodbury



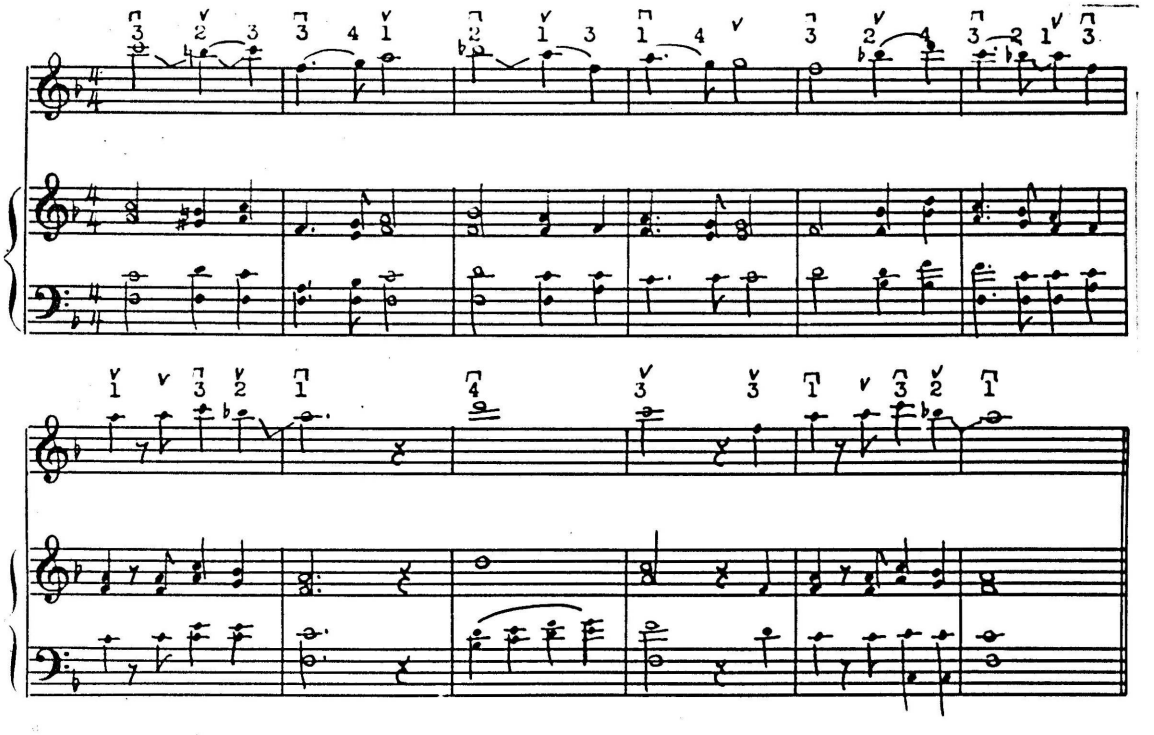
Second and Third Finger Forms

(A and E strings)

Key of F
Play pizzicato--then play with the bow.

Stars of the Summer Night

Woodbury



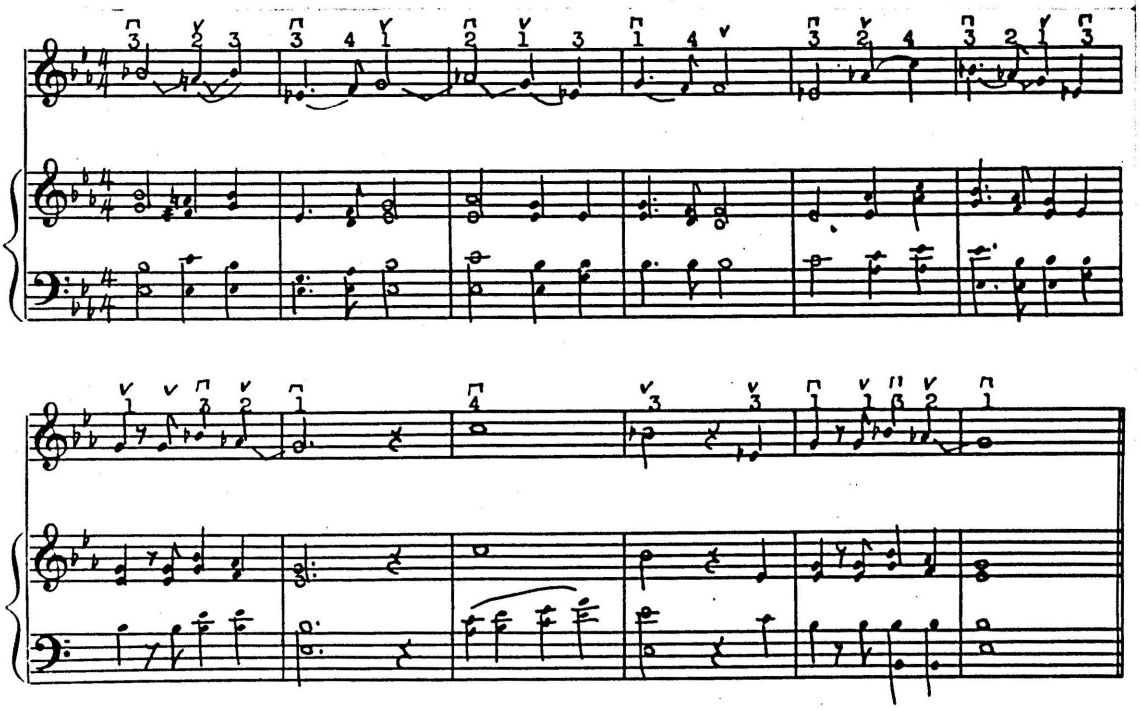
Second and Third Finger Forms

(G and D strings)

Key of E♭
Play pizzicato--then play with the bow.

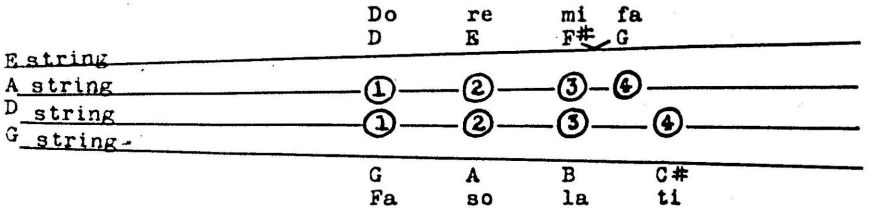
Stars of the Summer Night

Woodbury



FIRST AND FOURTH FINGER FORMS
on the
D and A strings.

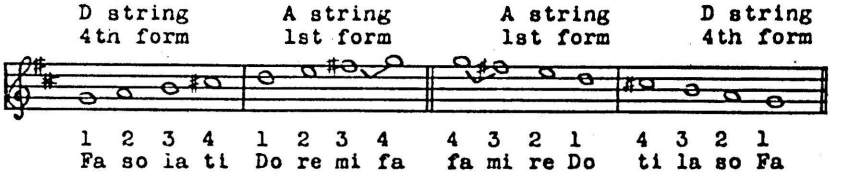
Key of D



To find the place for the 1st finger on the D string for G, match the tone with the open G string which is one octave lower. The syllable name for the 1st finger tone is "Fa". Sing the tone or syllable one octave above the open G string. Place the 2nd, 3rd, and 4th fingers down where the tone matches the corresponding syllable.

The mark (⌣) between two notes or syllables distinguishes half steps.

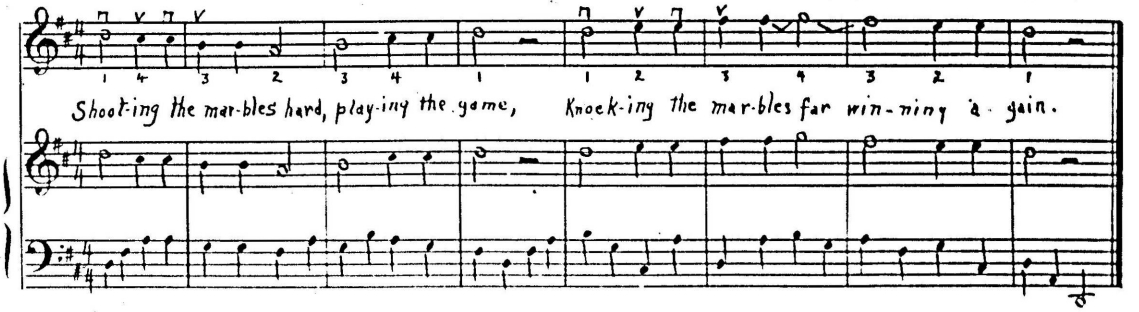
Key of D
Play by plucking the strings with the thumb of the right hand.



Hold the fingers down firmly on the strings.
Sing the syllables while you play this scale pizzicato.

Shooting Marbles

Play pizzicato--then play with the bow.

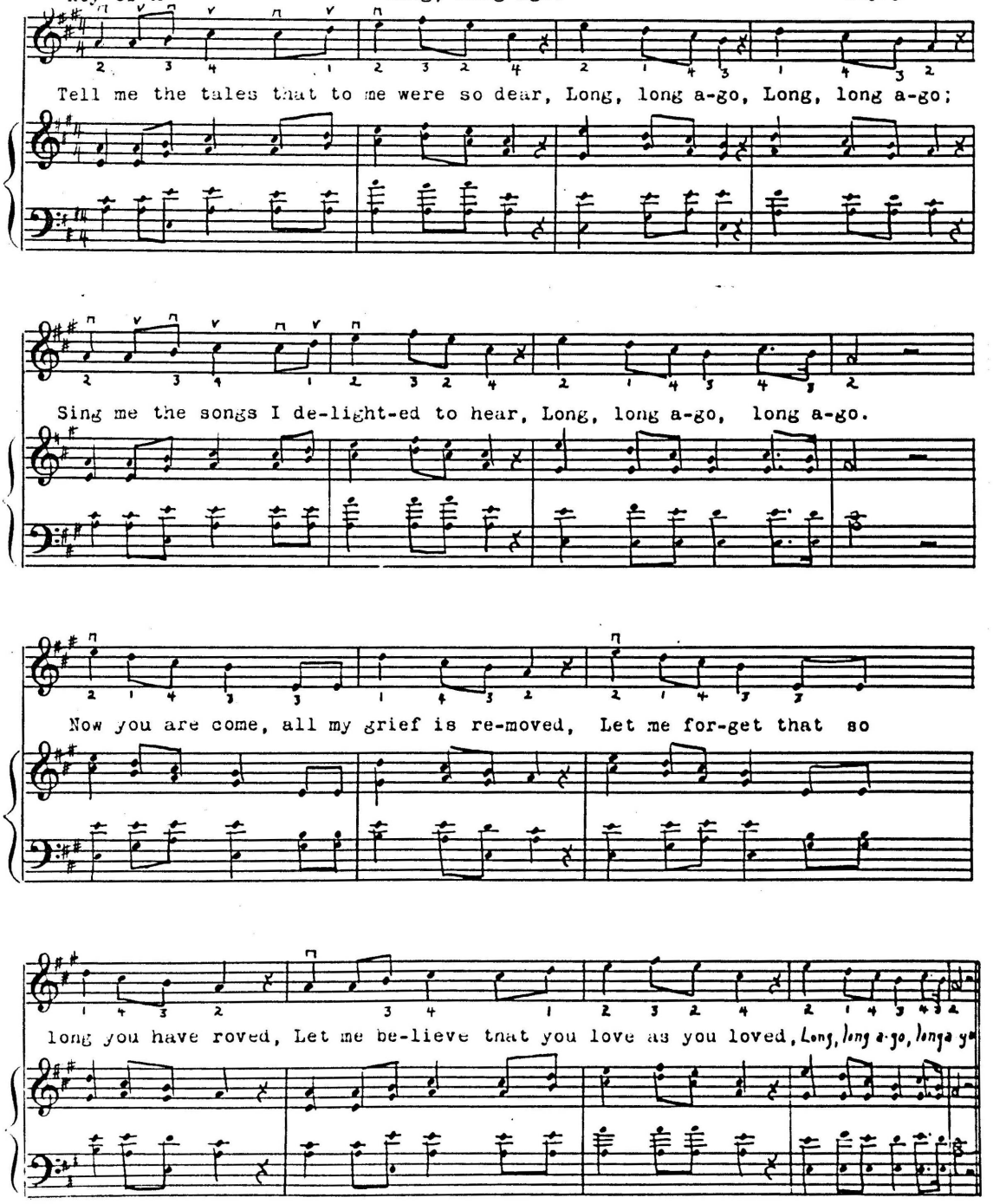


Fourth Finger Form.
(D and A strings)

Key of A

Long, Long Ago.

Bayly



THE UNIVERSITY OF KANSAS
SCHOOL OF FINE ARTS
LAWRENCE

DEPARTMENT OF MUSIC

May 12, 1937.

I have examined Mr. W. G. Altimari's Method for the violin with a great deal of interest. Any method that will facilitate an earlier mastery of the violin and make it possible to simplify or more easily conquer its fundamental technical difficulties, is a step in the right direction. It is an incontrovertible fact that many young and otherwise potentially talented violinists are permanently discouraged because of their inability to cope with the fundamental difficulties of position and intonation as taught in our approved methods. They find the process all too long and tedious. I believe that the approach of Mr. Altimari in suggesting that the third position be taught before the first position, can offer a solution to many of these discouragements. Everything about his method is logical-his is a reasonable departure from the old traditional methods. I predict that results obtained by the use of Mr. Altimari's method should in every case be as satisfactory as those attained by the older, traditional methods and in many cases prove to be more expeditious.

I recommend this method without equivocation.

Waldemar Geltch

Waldemar Geltch,
Director, Violin Department,
University of Kansas.

HARDING
STRING
QUARTET

'phone
WEstport 6799

1310 LAKE AVENUE
KANSAS CITY, MISSOURI

Apr. 24, 1937

Mr. Altimari
1343 Tenn. St.
Lawrence, Kansas

Dear Mr. Altimari:

I have taken a real pleasure in reading your work on elementary violin playing and teaching. Your approach to this subject shows a deep insight into the working of the mind of an average child.

The ideas set forth in your preface although new, are by no means radical. I find them extremely interesting and given the opportunity, shall most certainly try them.

Sincerely yours,

Joseph Harding

Joseph Harding

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